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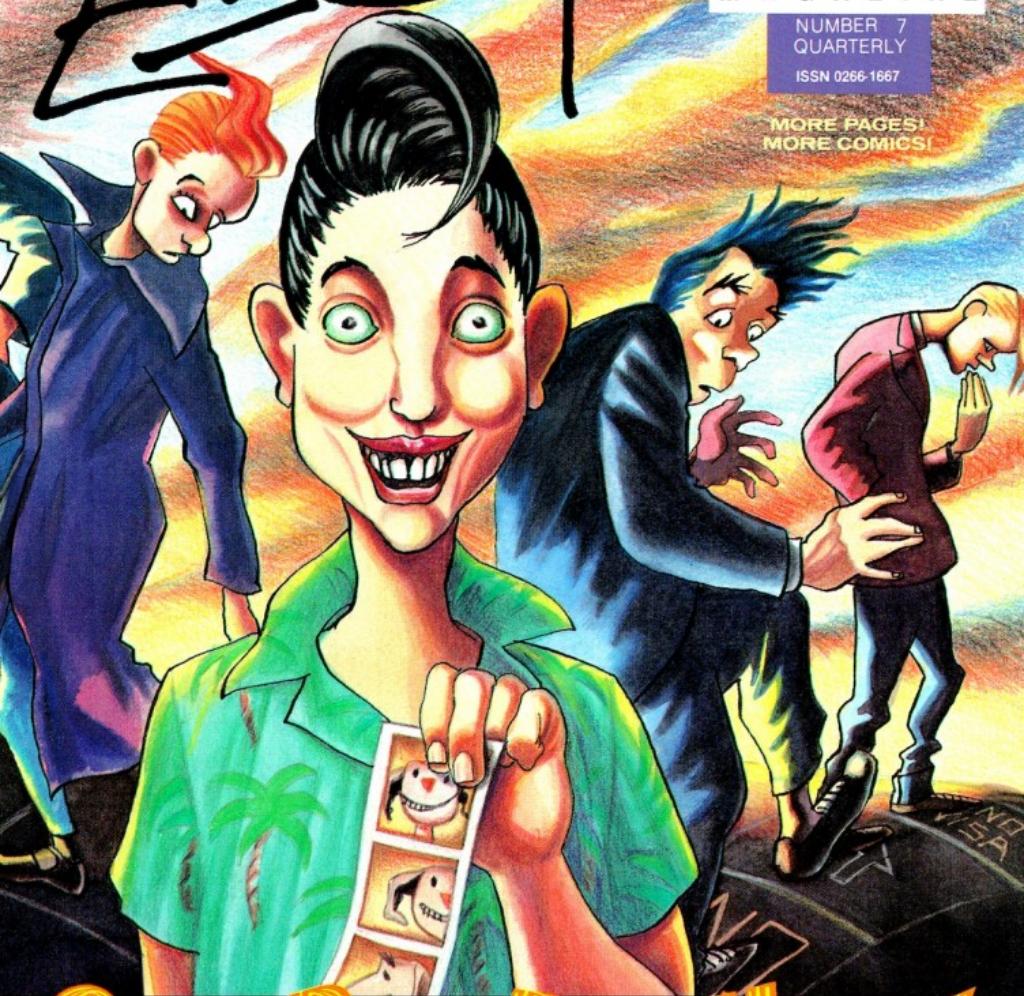
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MAGAZINE

NUMBER 7
QUARTERLY

ISSN 0266-1667

MORE PAGES!
MORE COMICS!



CHARLES BURNS' ROMAN HOLIDAY!

WHO'S ON THE DREDDED BOLLAND HIT LIST?

* YOUR CHANCE TO WIN AN ASTERIX VIDEO! *

INSIDE: TEMPTATION AND OBLIVION,
CALCULUS CAT, GIMBLEY, CALICO COUNTY
AND THE RETURN OF NORM!!
PLUS MORE HARD-CORE WHIMSEY
THAN YOU CAN HANDLE!!



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* YOUR CHANCE TO WIN AN ASTERIX VIDEO! *



E · S · C · A · P · E

COMICS OF STYLE & VISION



'The solution to the mystery is always inferior to the mystery itself.' Jorge Luis Borges

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COVER: OSCAR ZARATE



CHARLES BURNS INTERVIEW

EL BORBAB UNMASKED! DOG BOY UNLEASED!

In his first interview, RAW Recruit Charles Burns, the maestro of quirky horror and kinky science, spills the beans about his Heavy Metal heavy and his hook-up with the Valvoline troupe.

Good news and bad news - the bad news is that rising costs have forced us to put up our cover price, but the good news is that we've added more pages and more comics this issue to bring you this wild Bumper Fun Special!

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Get animated with Asterix and win videos, albums and lunchboxes in our first competition!	

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Glen

Dianne

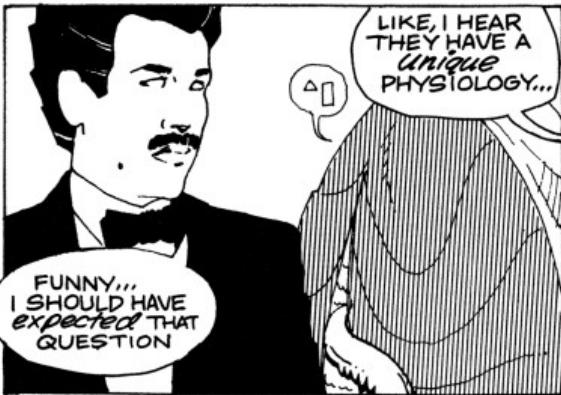
Roger

Martina Henry



HI, GUYS.
SORRY WE'RE LATE—
LYNDA WASN'T
QUITE READY...
HERE WE ARE,
ANYWAY!





SLUMP

By
Will Self

ALL I HAVE TO DO IS
LIE BACK AND IT'S
GOODBYE CAUEL WORLD



SLUMP

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NOT FOR SALE TO MINORS

Popular GRAPHICS



GARY PANTER's party at New York's Danceteria premiered his latest book 'Invasion of the Elvis Zombies'. Original art, two slideshows, prints from his Japanese exhibition and a wall-size blow-up painting filled the Congo Bill dancefloor, to the

sound of Screaming Jay Hawkins and other favourites. Panters own music appears in the cloth-spined hardback book as a mini-fidisk. Precambrian Bath. Published by RAW Books, as them 4th One Shot, it costs \$7.50 from RAW emporia.

Heath Robinson, Anton and perhaps rarest of all, Fougasse. As well as the originals, there is a well-stocked library offering out-of-print cartoon books. Upcoming special exhibitions include cartoons and caricatures by Sir David Low (Oct. 22nd-Nov. 11th) and the 18th Annual selection of British cartoons (Dec. 8th - 30th). Not that the Gallery ignores contemporary work - this autumn sees the first London shows by the French cartoonist Sempe (Sept. 17th-Oct. 11th) and award-winning illustrator Rodney Matthews (Nov. 14th - Dec. 2nd).

SIR DAVID LOW's cartoons are also being shown at the National Portrait Gallery from October 25th to January 12th. Ian Pollock's first retrospective is on till September 21st at the Lyttelton Circle Foyer of the National Theatre, with pages from his version of Shakespeare's 'King Lear' published by Oval Projects last year. And there's a chance to see Ralph Steadman's drawings and paintings for 'I, Leonardo' at the Ashley Gallery, Epsom, Surrey from Sept. 13th to Oct. 12th. ●



H.M. BATEMAN is only one of the many Great British Cartoonists whose work is on show and on sale at The Langton Gallery, 3 Langton Street, London SW10. Opened in 1970, it specialises in classic cartoons and comic drawings since 1800, with fine examples by Pont,

RUPERT has reason to celebrate - it's the bear's 65th Birthday this year and 50 years since the first appearance of the best-loved version by Alfred Bestall (now MBE). To mark these anniversaries the **Daily Express** is publishing a special eye-catching annual (the 50th) along with a facsimile of the first annual from 1936, and George Perry has written a 180-page Rupert history, out this November from Pavilion Books. For all true 'Followers of Rupert' there's a smart 'fan' magazine **Nutwood** available for £2.00 a copy including post, from: Tony Shuker, The Old Manor House, Thorney, Newark, Notts NG23 7BS. And following the success of the animated Rupert cartoon, 'The Frog Song', Paul McCartney is working on a full-length film with a treatment by another Rupert fan, Raymond Briggs. ●

ANIMATION AND COMIC STRIPS have always been closely linked from their earliest days. Before Disney and Tex Avery, one of the first pioneers to develop animation techniques was the brilliant comic artist Winsor McCay, who from 1905 dreamed up 'Little Nemo In Slumberland' for the Hearst newspapers. He produced several animated films, shown a while ago on BBC2's 'Arena', which included a magical sequence from his full-page Sunday comics. (Independent New York animator John Canemaker is currently writing a comprehensive McCay biography, of which more news later.)

MY PAPERS REALLY HOT ON LAW AND ORDER - REST ASSURED MY PIECE'LL BE SYMPATHETIC. I HAPPEN TO BELIEVE THAT WE'VE GOT THE BEST POLICE FORCE IN THE WORLD!

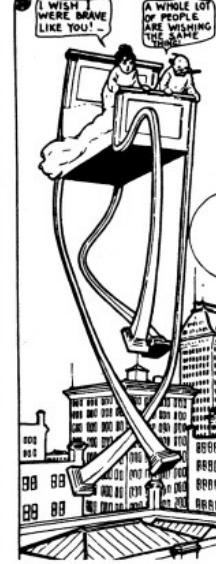


I'M HAPPY TO HEAR THAT BARRY, AND I HAPPEN TO BELIEVE THAT WE'VE GOT THE FINEST PRESS IN THE WORLD!



Following in this tradition, Steve Bell is learning the tricks of the animation trade, co-directing with Bob Godfrey two 5-minute cartoons based on his characters from his 'If... strip in **The Guardian**. Reporters Harry Hardnose and Barry Blockhead hack their way through a satirical squib about Fleet Street's hypocritical coverage of industrial news in 'The Journalists' Tale'. 'Beaks To The Grindstone' tackles youth unemployment and the misfortunes of a gaggle of teenage penguins. Both cartoons will be shown on Channel 4 this autumn.

You can also catch them during this year's Cambridge Animation Festival at an exhibition from Nov. 3rd to Dec. 8th at Kettles Yard, 8 Castle Street, which plans to explore the relationship between comic strips and animation with work by strip artists turning into animators. Examples of this in America include Jack Kirby and Alex Toth, who have both worked for Saturday morning TV shows, and New Wave cartoonist Mark Marek who devised that wild animated sequence in Cyndi Lauper's 'She Bop' video. In France meanwhile, Moebius has learnt from his experiences with his computerised animation on 'Tron' for Disney Studios and is now working on new projects: 'Internal Transfert' with Arnie Wong from 'Tron'; a second 'Heavy Metal' film; and an adaptation of the classic 'Incal' series written by Jodorowsky. ●



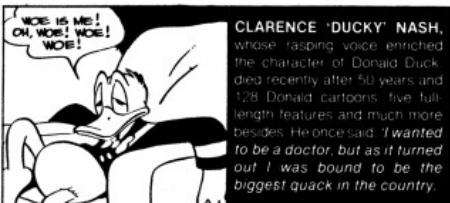


DEMOB

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Popular GRAPHICS

FRANK HAMPSON, the man behind 'Dan Dare', died on July 8th, aged 66. His 'Pilot of the Future' milestone the first issue of the top British weekly of the '50s, **Eagle**, but he did not own the character's copyright and so enjoyed none of the strip's international success. He based Dare's arch enemy The Mekon on the 4 year old daughter of



CLARENCE 'DUCKY' NASH, whose rasping voice enriched the character of Donald Duck, died recently after 50 years and 128 Donald cartoons, five full-length features and much more besides. He once said, *'I wanted to be a doctor, but as it turned out I was bound to be the biggest quack in the country.'*



Eagle publisher Marcus Morris. After much neglect Hampson was awarded the top Yellow Kid Award for a lifetime devoted to comic art in 1975. As Denis Gifford said in **The Times** 'Hampson the creator was allowed to fade away in poverty and obscurity while his creations bid fair to live on'.

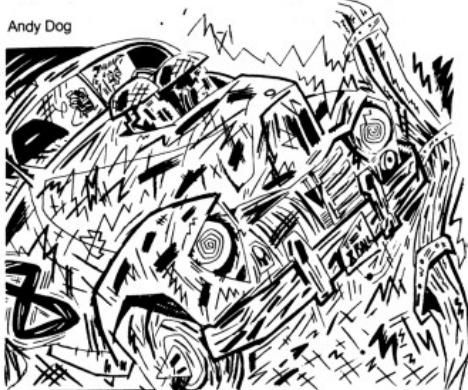


By Hokey! Wild West superman Desperado Dan is still feasting on Aunt Aggie's cow pies in **The Dandy** almost 50 years after his creation by Dudley D. Watkins. The fourth issue of **British Comics World** takes an in-depth look at Cactusville, as well as Loid Shooty, Oot Wullie - in fact Watkins's life's work. Holiday fun for £2.45 + post from Alan and David Coates, 121 Ingelhurst Gardens, Redbridge, Ilford, Essex IG4 5HD.

Forming themselves into a hardcore ink brotherhood named 'Battle of the Eyes', Andy Dog, Chris Long and the lugubrious Savage Pencil are taking their deformed visions into areas where comics have barely tiptoed. **Nyak! Nyak! - 'Autobutcher'** is their first-born, a story that mixes meat with machinery, car-parts with corpse carts. Spread out over three double-sided poster-size sheets, **Nyak! Nyak!** lurks inside a Some Bizarre 12" disc titled 'Motorslug' by Wiseblood(alas Jim Foetus and Roll Mossiman of 'The Swans'). This union came about by accident when Foetus heard about their project and realised they were '*out of the same graveyard*'. He suggested distributing it with his record, without seeing a single frame. All three members of 'Battle of The Eyes' have already built a reputation within the music biz. Savage drew 'Zoo' in **Sounds** and has designed numerous sleeves, including Sonic Youth's 'Death Valley '69'; Andy has done covers for 'The The' and other bands and Chris has drawn 'Squot' strips for **NME**. The first issue's other music pedigree is Lydia Lunch who scripted one page starting from Savage's climax panel.

'**Autobutcher**' owes a good deal to the bulging-eyed Weird-o's of Ed Roth and wild Hot Rod mags. Chris explains, *'I'd lived with these magazines since I was 13 and it was great showing them to*

Andy Dog



Savage and Andy. Andy's interest in cars started with this project. *'I see the Car as a symbol, it can be so many things - a house, a cage, sleek and shiny or wrecked into twisted metal.'* Savage admits, *'Chris and I are obsessed with Americana and Ed Roth but I'm getting it out of my system. Stick with us and you'll see we're doing a global tour'.* According to Chris, *'With No 2 we're looking at LA Low-Riders, cars as symbols of a gang and at Medieval Occult books!'* Savage says, *'By No. 3 we'll be heading back to our roots, albeit warped and Victorian!'*

Nyak! Nyak! has plugged into a whole hardcore subculture, but some people have found it offensive. City Limits considered it 'ideologically unsound'. *'And the Arts Council Shop gave it back to us like a lump of rotten fish. But we're not insulted, we think it's a compliment. The ICA have got "Last Exit To Brooklyn" on their shelves, but they won't take Nyak! Nyak!, even though it has the same perverse modern youth thinking.'* But Savage isn't phased by this. *'It's like parents telling kids, "Don't do this - so we go and do it!"* If you can stand the smell of scorching rubber and don't mind getting your fingers burned, send £1 + post to Battle of the Eyes, c/o 166 New Cavendish Street, London W1. But you have been warned!



CHESTER GOULD, creator of the American strip detective 'Dick Tracy', died on May 11th, aged 84. He devised a sophisticated arsenal to help Tracy's work anticipating the invention of the two-way wrist radio. His hardboiled hero returns to the screen, directed by Martin Scorsese and played by Warren Beatty.

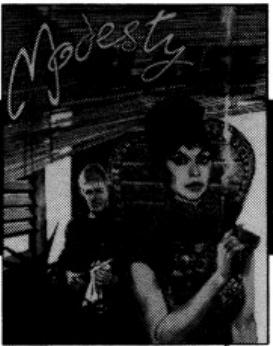


ELVIS PRESLEY, as a kid, loved the 40s comic books of 'The Golden Age', particularly the original Captain Marvel family published by Fawcett Comics. A new biography by Elaine Dundy, 'Elvis and Gladys' (Wiedenfeld & Nicholson, £12.95) reveals that the young Elvis modelled his persona and self-image on his favourite comic hero, Captain Marvel Jnr. drawn by Mac Raboy. *'It was Captain Marvel Jnr. who helped mold Elvis's personality - humble and humorous; who sculpted Elvis's authoritative stance - legs exultantly wide apart; who styled and eventually coloured Elvis's glistening black hair - the long sideburns, the hair growing down his neck.'* Later Elvis even adopted his hero's cape and lightning-bolt emblem and had solid gold bolt-shaped necklaces made for his friends. It was the cool coiffure that became the symbol for teddy boys, but how many of them realise that it all came from a comic book? Holy Moley?

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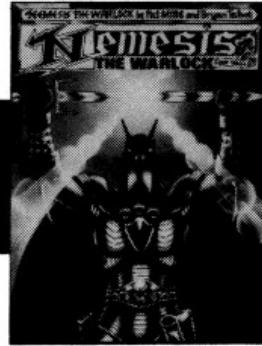
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Wagner, Alan Grant and
Ron Smith. 64pp.



Nemesis Book Three by
Pat Mills and Bryan Talbot.
96pp.

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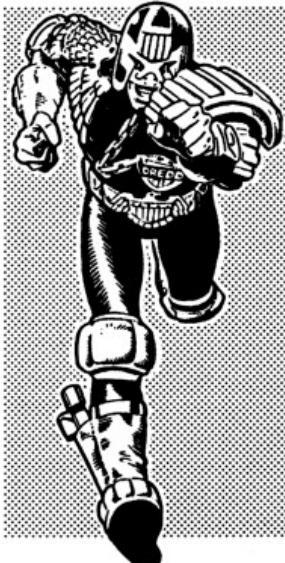
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was relaxing by the soda-bar



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crackle of Miss Burn's T.V...



and the distant hammering
from Abe's garage...



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Joe decided to take a stroll..



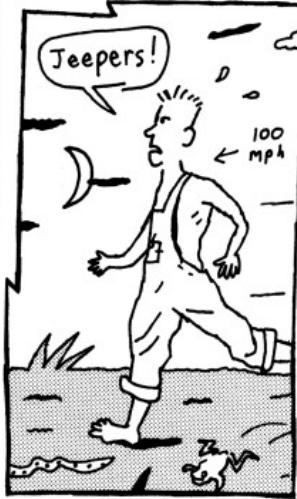
He walked quietly past
the dozing alligators..



Approaching the late Ma
Wills' house, Joe heard a noise



C
a
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o
u
n
t
y



The
next
morning





at his lowest ebb
Joe walks home..



past Miss Burn's house..



BOOK REVUE

JERRY MORIARTY Jack Survives - Raw One-Shot 3

This collection of Jerry Moriarty's 'Jack Survives' strips throws more light on his enigmatic ordinary-guy hero Jack, based on Moriarty's memories of his father, and life in the 40's style neighbourhood of 'Binghatten'. More low-key narratives you couldn't wish for: whole stories are devoted to a shopping trip for a new shirt, a visit from the insurance salesman or even a domestic plumbing problem. These seemingly unpromising themes, however, are handled so that they take on an ironic humour and a strong nostalgic atmosphere. Much of the effect is achieved through Moriarty's solid brushy artwork, while dialogue is kept to a wry minimum. For example, a frame of Jack standing on his shadowy

porch has an intense stillness that is almost dreamlike. Everyday reality is often transformed into something more fanciful: a passing cloud, in Jack's eyes, assumes the outline of a horse, and a fly about to be swatted momentarily becomes a spitfire plane. This is a refreshing alternative to the story with an obvious punchline and the suggestive quality of the painted art places Jerry Moriarty's work far from the over-dramatic norm of American comics and into a very singular position. For me this book is a welcome treat, allowing a full look at Jack's world, which before I'd only glimpsed at in one or two page spots in **RAW**. (John Bagnall)

Raw Books £6.00 44 pages, with see-through dust-cover

ANNIE GOETZINGER and La Diva et Le Kriegspiel

A famous opera singer recounts her past life. An ambitious girl from a poor family, she climbs the social ladder of 1930's Paris, manipulating those around her until she unwittingly falls into the company of Nazi collaborators. Annie Goetzinger's clear-line graphics unfold the never-neverland of Grand Opera contrasting starkly with street riots and poverty. Colour is used to good effect as we move from La Scala to a Paris tenement, Bayreuth to a resistance hideout. The text by Pierre Christin (co-creator with

PIERRE CHRISTIN

Mezieres of the Valerian series in **Pilote**) can be easily understood with a basic knowledge of French. A good balance between text and graphics succeeds in giving a somewhat deeper dimension to the conventional rags-to-riches story and the book ends with the wry observation that '*Music has nothing to do with War*'. An entertaining read with a sting in the tail.

(Rhiannon Jones)

Dargaud £4.95 on Import 64 pages Hardback



◀ PETER O'DONNELL AND JIM HOLDAWAY Modesty Blaise

Titan's first publication outside of the **2000AD** stable is an excellent choice containing the first three **Modesty Blaise** stories from 1965. The stories all have exciting, if simplistic, plots — Modesty and Willie Garvin are usually called in to break some international crime racket — but I feel they are really a framework for the more important relationship between Modesty and Willie, a relationship seething with repressed sexual tension. Modesty is the dominant partner, she makes the decisions and Willie obeys her. Both have other lovers, especially Willie, but his girlfriends are portrayed as blonde, cute and bitchy, the sort more likely to break a stiletto than to deliver a drop kick in a tight spot! I found myself increasingly fascinated by the pair; each story gives insight into another facet of their relationship and some parts are even quite moving. Inevitably each story

has a few frames showing Modesty in her bra, but this kind of titillation was not overdone. The strips are stylishly drawn by the late Jim Holdaway, whose combination of fine line work and heavy solid blacks is very effective. Modesty is striking rather than conventionally pretty and dressing her in black is clever, as her constantly silhouetted figure gives more visual punch to her fight scenes than detailed drawing would. I also loved Modesty's thick arched brows, heavy eyelids and long lashes.

I think **Modesty Blaise** is terrific. If we accept that on the whole comic strips, and especially newspaper strips, deal in stereotypes, then I feel Modesty is the sort of strong dynamic female stereotype that we should see more of. (Julie Hollings)

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October 1985

Webb & Bower



Love is an exploding cigar which we willingly smoke



LYNDA BARRY **Big Ideas**

With a style that combines the humanity of someone like Mimi Pond with the crackling mania of a Mark Beyer, Dr. Barry (as in '*Let me through, I'm a doctor!*') tackles such looming issues as sex, Hell, dieting and whether the dead are trying to contact us, all in a breathless rush of insight and invention that puts many of her more widely-acclaimed contemporaries to shame. There's an unnervingly funny

section on Love during which readers are asked to gauge the state of their relationship by ticking multiple choice questions like '*When I Dream About My Boyfriend, He Is: (A) Bringing Me Flowers, or (B) Trying To Kill Me With A Salami Wrapped In The Sports Page*'. There are dissertations upon chocolate and staggering insights into life and mortality of a kind only previously glimpsed by

Got a light, hon?



entranced Yogis or people who eat Mexican food just before going to bed. This is rare stuff. As with all the best cartoonists, what gives Barry's humour its edge is an unrelenting honesty. Giving advice on how to cope with a doomed romance, she is ruthless in depicting the base and neurotic impulses that everyone is prone to at such times but which are far too low-minded and rat-like to discuss in polite company. Her depiction of women is gloatingly merciless, but her attitude to men is best described as that of a bacteriologist. Reading **Big Ideas** won't leave you any the wiser as to what Woman Wants, but you should at least have the uncomfortable feeling that it probably isn't you. (Alan Moore)

Real Comet Press £4.75 132 pages Perfect Bound Softback

FERNANDO FERNANDEZ **Dracula**

Any comic adaptation of Bram Stoker's premiere creation comes with a burden of responsibility to the original. The novel's air of mystery cannot help but be abated by the need to depict what is only mentioned or hinted at in the text. Even the most talented illustrator cannot draw a supposition! This 'Graphic Novel' came to me more weighted down than usual bearing the name of Spain's Fernando Fernandez, whom I associated with the interminable 'Zora' in **Heavy Metal**. 'Zora' suffered from a confusing kaleidoscope of art styles which all depicted figures in the middle distance talking about an incomprehensible plot. My hopes were not high. Imagine my surprise on discovering that **Dracula** lacks almost all the affectations of 'Zora' and stands as a very fair adaptation of the Prince of Vampire Novels. Written with an admirable economy, the project is marred by only a vestige of 'Zora's graphic smugness. Perhaps Fernandez has too much technical talent, which he indulges in at the expense of storytelling. He has a tendency to



freeze people into familiar movie stills (thankfully largely resisted) and a habit of posing females like refugees from some prudish lingerie ads. It may be churlish to carp that the characters appear rather Latin considering the book's Spanish origins, but they are supposed to be staid British Gentlemen, prim English Roses and a middle-European Count. Dracula doesn't suffer excessively from this but some characters seem to be having a day off from the bullring. But aside from these minor

points the work is atmospheric and rich. Dracula has a welcome leonine presence and aristocratic restraint missing from less deferential versions. His psychological strength of will over his victims is believably portrayed, and the horror scenes, especially the resurrection of Lucy as a vampire, are effectively chilling. Mina's drinking of Dracula's blood and the Count's mastery of vermin, all too often missed, are detailed, showing that they are scenes it was foolish to ignore,

as they are among the most powerful from the original. And surprisingly London as a convincing period city survives well, considering the mangling foreign artists have given it in the past. All in all, a pleasure to read, a re-evaluation of Fernandez' work and a worthwhile addition to the shelf. No one was more surprised than me!

(Paul Bignell)

Catalan Communications
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The Toxteth Madonna

SCRIPTED AND DRAWN BY BOB MOULDER
FROM A SHORT STORY BY MOY McCRARY.

YEARS AGO, WHILE MY MOTHER WAS STILL A GIRL, ONE OF THE NEIGHBOURS SAW A VISION.

JUST
GETTING
SOME COAL

WHEN MRS DALY WENT OUT TO THE YARD, THE VIRGIN MARY APPEARED ON THE WHITE-WASHED WALL BY THE COAL SHED.



AS MRS DALY LATER SAID "SHE WORE A BLUE MANTLE THAT THE ANGELS HAD LIFTED FROM THE SKY".

"AND SHE HELD A ROSARY OF WHITE PEARL IN HER HAND".

"SHE JUST LOOKED AROUND ME YARD... MAYBE IT MADE HER HOMESICK FOR THE STABLE."

"CERTAINLY MADE ME RHEUMATISM WORSE. I THANK OUR LADY WAS TESTING ME!"

THAT SUCH A THING SHOULD HAPPEN
IN THEIR STREET! THE NEIGHBOURS
WERE TORN BETWEEN EXCITEMENT
AND DOUBT...



NO ONE WAS QUICK TO DENOUNCE THE VISION - THEY WERE TOO SUPERSTITIOUS FOR THAT. AS THE DAYS PASSED, MORE SIGHTINGS OF THE VISION WERE REPORTED, THIS TIME BY GROUPS OF PEOPLE.



BRING THE CUSHIONS, OUR LADY DOESN'T WANT YOU ALL CRIPPLED WITH ARTHRITIS

SOON MOST OF THE WOMEN IN THE STREET WERE MAKING REGULAR VISITS TO MRS DALY'S BACKYARD WHILE THEIR HUSBANDS WERE AT WORK. THE YARD QUICKLY BECAME A SHRINE.

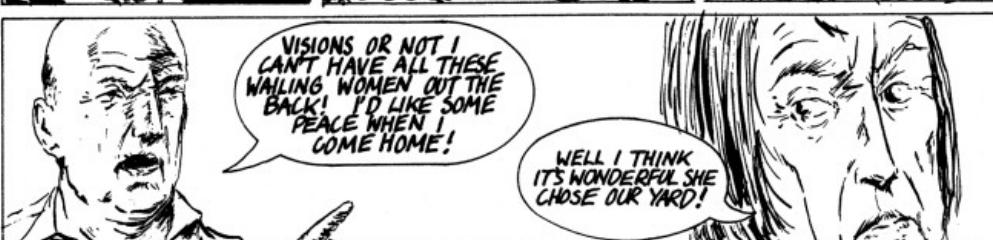


THE MEN AND PARTICULARLY MR DALY (WHO WORKED NIGHTS) WERE NOT HAPPY AT EVENTS.



VISIONS OR NOT I CAN'T HAVE ALL THESE WAILING WOMEN OUT THE BACK! I'D LIKE SOME PEACE WHEN I COME HOME!

WELL I THINK IT'S WONDERFUL SHE CHOSE OUR YARD!



BUT AT THE MOUNT CARMEL PRESBYTERY.



"TO THE HUMBLEST IN TURN OUR LORD SHARES HIS BOUNTY!"
EH FATHER GAUGHAN?

THEN HE COULD SENSE THE GRAPEVINE BUZZING HERALDING HIS IMMINENT ARRIVAL.

QUOTE! I THINK ITS HIGH TIME I PUT A STOP TO THIS FOLLY!



AS HE SAT ON A SETTEE BULGING WITH HASTILY HIDDEN NAPPIES, PAPERS AND CLOTHES HE FELT -WELL, DIFFERENT TO THESE PEOPLE.

ON THIS OCCASION, AFTER GETTING LOST HE WAS GUIDED TO THE SHRINE BY A GROUP OF LOCAL CHILDREN.



BY WHICH TIME FATHER GAUGHAN WAS IN NO MOOD TO BEAT ABOUT THE BUSH.



IT WAS A FORTNIGHT BEFORE THE DISCOVERY WAS MADE...

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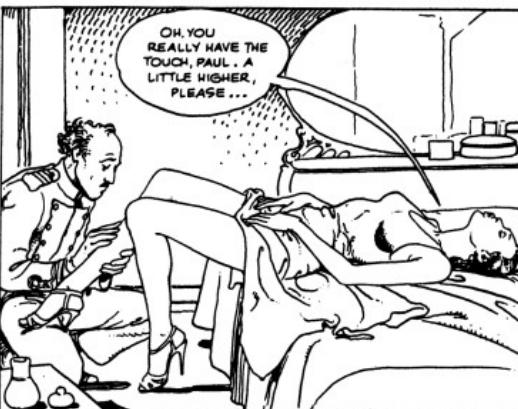
BUT IF ATTENDANCE AT MASS PICKED UP, FATHER GAUGHAN REMAINED UNEASY AS HE SURVEYED THEM...



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IT'S NO FUN WITHOUT IT

CHARLES BURNS

or When in Rome, do as the Americans do... or While Rome fiddles, Charles Burns.

● Interview by Paul Gravett

Charles Burns portrays in his strips a disquieting world. You might expect him to be as weird in person as he is in his work - a sort of Norman Bates. But you'd be wrong. He seems like a normal all-American boy, who just happens to like staying indoors drawing funny pictures of quirky horror and kinky science. He sees himself as the product of the corrupting effects of too much American trash culture.

But that hasn't been a bad thing for Charles Burns - it's made him one of America's few successful comics artists in Europe. Because of this success he moved to Rome in the summer of '84 with his wife Susan Moore, an elegant extrovert who tutors in figurative painting. Charles' earliest published strips were in a Washington college newspaper with fellow students Lynda Barry and Matt Groening. But his appearances in RAW 3 and 4 began to establish him internationally. He is now published not only in Heavy Metal in the States, but also in Spain's *El Vibora* (the only magazine to have printed just about every Burns strip extant), in both *Frigidaire* and *Alter Alter* in Italy and now in the French Metal *Hurlant*.

I first met Charles and Susan at the Lucca Comics convention in October '84, but it was during their visit to London and Paris this Spring that I eventually interviewed him. Over an extensive Chinese dinner, which included chicken with cashew nuts and fish balls, we fumbled with the chopsticks and banded words amid the noodles.



▲ FROM ROBOT LOVE 1983

PAUL: *Why did you move to Rome when you were just starting to establish yourself in America?*

CHARLES: When Susan and I first visited Italy in the summer of '83 with art spiegelman and Francoise Mouly of *RAW*, we met Giorgio Carpenteri and the other Valvoline artists and some French artists like Marc Caro, Bruno Richard and Pascal Doury. Whereas in America I was very isolated living in St Louis - I was talking to myself rather than other cartoonists! Then last year Susan got a two year teaching post in Rome. I was being published in *El Vibora* in Spain and in *Frigidaire* in Italy, so things were getting established in Europe and after thinking about it a lot, we moved.

P: *And now you've joined the Valvoline group.*

C: Yes, Giorgio invited me, when we returned to Italy to live. Massimo Mattioli joined about the same. I think our comics offset the elegant painterly look of the rest of the group.

P: *How does Valvoline work?*

C: Does it work? It's very vague.

SUSAN: Somehow they manage to find each other and get together for various projects.

P: *So there's no Valvoline manifesto that you all believe in?*

C: My attitude is that it's other cartoonists I like. I've been involved in fashion illustration for *Vanity* and gallery shows and performance events that are exciting.

S: You never really had this kind of contact back in the States.

C: No, only through *RAW*, I was living in Philadelphia then and I'd come up to New York at weekends and talk to art and Francoise. Occasionally I'd meet Mark Beyer or Gary Panter, which was great for me. Gary's one of the few cartoonists who still affects me the way comics did when I was young. That's because his humour and subject-matter are really close to me. Growing up in America we all had the same niche in time, the same emotional imagery. For instance I used to draw little 'Weird-Os' like 'Big Daddy' Roth. But as far as contact and working together, *RAW* was very different.

P: *You worked very closely with art and Francoise on your stories for RAW, cutting and redrawing them.*

C: Yes, I had trouble ending 'A Marriage Made In Hell' in *RAW 6* - I had three different endings. A lot of my stories revolve around a romance theme, manipulating that stereotype, because behind stereotypes there's a strange truth, some underlying imagery that comes out. When I read a good mystery or detective story, I love that point just before I know what's going on, when all the clues are coming in and I'm guessing at the possible outcomes. I'm always disappointed when I find out the answer. So sometimes I base my story around that build-up of clues, that's what I'm engrossed in. And to resolve it can almost be anti-climactic. I'd decided on an ending for 'Marriage' but art said, 'That sounds like National Lampoon' and I said, 'Yeah, maybe you're right'. He and Francoise are good critics. I don't feel they're forcing me to write their story, but they really read the story carefully and consider all the possibilities. It ended up being a collaboration between art, Francoise, myself and Mark Newgarden. Now I'm in Rome, I've sent them roughs for

the new 'Dog Boy' story for RAW 7.

P: Isn't that more productive than cutting finished artwork?

C: I don't like to figure everything out too much in advance. That way things can enter into the story and surprise me as I go. I can streamline or expand it. I've heard that's how Chester Gould worked on 'Dick Tracy'. And Hitchcock used to say, when he'd worked out every detail of his movie, why film it? Of course it is difficult to do surgery to my strips, although I've never cut something out just because an editor wanted me to, without my realising that it was good for a story.

P: So does that happen with other magazines apart from RAW?

C: Actually no. When I bring a story to **Frigidaire**, obviously they're seeing it in English, but they say, 'Aaahh, that's great, we'll take it!'

P: And they haven't read it?

C: No, it's almost like the story is secondary. P: That applies to Heavy Metal as well?

C: Yeah, they just accept it. I think art and Francoise are much more concerned with getting the best from the story.

P: You've created 'El Borbah' for Heavy

Metal - where did you get the idea for him?

C: He's derived from Mexican superheroes. Some of them are just super-wrestlers in crazy masks who appear in beautiful wrestling magazines and photocomics, like 'El Santo'. The name 'Borbah' comes from a friend, Jim Borbah, who's a performance artist and a big crazy boy! 'El Borbah' is an instigator who propels you through the story as he uncovers facts. When I'm starting a story, I sometimes take the idea too seriously, so Borbah's comments help make it more light-hearted.

P: And how about 'Dog Boy'?

C: He developed out of a time when I was working in a restaurant, waiting tables, cleaning, a terrible job. I remember coming back on the train and thinking about this image of 'dog boy' and what his personality would be like - a ridiculous character who is human but has all these animal instincts he can't control.

P: Since coming to London, you've been on a movie-beano.

S: We can't see movies in English in Rome - we're seeing more films here than we've ever seen!



▲ THE REJECTED ENDING TO 'A MARRIAGE MADE IN HELL'



▲ THE FINAL VERSION THAT APPEARED IN RAW 6

C: Sensory overload! It's fun though. We saw 'Repo Man'-that's taken the same imagery I'm interested in and created something new.

P: I saw you'd bought that book, 'Worst Movie Poster Of All Time'.

C: Yes, that lets you in on the imagery. American TV is full of terrible films and occasionally I'd see something that's so crazy, it reappears in my work. Like the woman's severed head wrapped up on the table in my story 'The Voice of Walking Flesh' - that's the most direct 'steal', from the movie 'The Brain That Would Not Die'! In Italy they have an incredible number of uncut movies on TV, and even though you don't understand the dialogue, you get totally caught up in the visuals and can follow it.

P: Perhaps that explains why your strips

succeed internationally, because they draw on the symbolism of American culture that many people can plug into through films, TV, comics.

C: It's not intentional, it's just what I grew up with watching terrible films and reading bad comics. My father's a scientist who once wanted to be a cartoonist. So I was able to read comics without being told they were going to rot my mind. As a result my mind rotted. I spent hours looking at **Batman**, **Mad**, **Tintin**, **Doom Patrol** and **Dick Tracy**. And now I like what I'd call 'naïve' comics, out of the '40s or '50s, done by someone who wasn't making much money and had to crank out a product, very stereotyped. And through that some weird vision of America, of humanity, comes out, almost as if the artist's subconscious is pushed up through those



▲ EL BORBAB ON THE CASE FROM 'LIVING IN THE ICE-AGE'

types. You have all these images of white men and white women and what they do together! Some of those old romance and gangster comics have crude beautiful art — those are a lot of my resources.

P: *These comics have affected your drawing, as well as your imagery?*

C: Oh yes. When I was growing up, I really liked that look, with very precise brush strokes. I tried imitating brush strokes with a pen at first! But my artwork mainly developed from wanting to tell a good clear story. I think you can characterise a lot of comics as predominantly artwork, particularly the whole boom of French comics with their elegant artwork, what I would call, '*All show and no go!*', whereas I sometimes have to give up a good image in order to tell the story better. I'd really like to draw this, but it doesn't propel the story, make it understandable. It's funny though - everybody says how precise my artwork is, but I can't letter at all! It could be worse but it looks like a child's handwriting. Maybe I'm working with the wrong side of my brain, so my wires are crossed. But for a while my lack of storytelling had to do with my struggle with lettering.

P: *So who does your lettering?*

C: Susan. I'd lettered a 20-page horror story, '*'Il Bred*', and she said, '*This looks terrible, I could do better than that!*' So I said '*'Oh yeah? C'mere, where's your pen?'*' Susan can letter really fast and easily - I just do the titles and sound effects. I found out it's the same with Giorgio Carpinteri and his girlfriend Patrizia! Susan helps me a lot - she's very observant and spots my errors.

P: *You're clearly interested in plot development, but often your characters don't have much interior life to them, the construction seems to be the thing. '*El Borbah*' is a cipher, a tough guy who moves the story along, but the reader isn't involved with the character, he doesn't develop.*

C: Obviously a good movie or book is going to need an interesting character who has emotions and a life, something you're going to learn something new from. Whereas a comic works more effectively using stereotypes. A character with a complex interior life is difficult to achieve in a strip and communicate to the reader. In a cheap

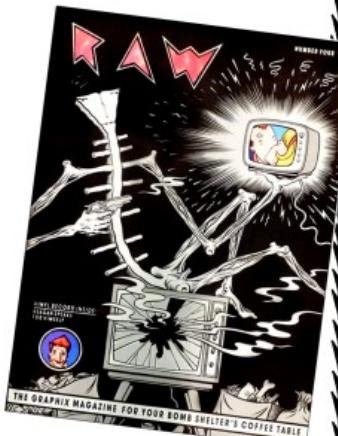
movie everything is stripped down to the bare essentials, but through the formula characters and the naive dialogue comes some sort of truth. I like thinking about why those stereotypes exist, what need were they fulfilling. Everyone understands the big macho male but why do they accept these roles? Whenever you have a woman running away, why has she always got to trip? Why are they treating her like an object?

P: *But can you go playing with these stereotypes? Aren't you going to run out of permutations?*

C: It does point to the fact that somehow I'm fixated with certain themes, which maybe manifest themselves in the films and comics I grew up with. Sometimes I think, '*Aaah! Do I want to do another story about that, another fifties re-hash of this?!*' almost as if I can't help myself! I'm worrying about repeating myself. Am I just cranking this out? Do I have only one story to tell? Any artist worries about that.

P: *Do you think, now that you're living in Italy, you'll find new influences, as the Valvoline artists have, from literature, modern film and obviously modern Art?*

C: No. For better or worse, I have something that for some reason I'm motivated to create. I'm not saying I'm too old to change, but I don't see myself being influenced by it too



all the time, but he has this body he has to try to keep going. That battle between the mental and physical runs through my work, the horror of the body. Don't ask me why. I never look at my stories as being really horrific. I try consciously not to go for cheap shots, like showing all the bones and splinters when a guy blows up.

P: *How do you feel about splatter movies?*



▲ FROM 'THE VOICE OF WALKING FLESH' RAW 4 - COVER ABOVE

much, or aspiring to become very painterly.

P: *What's your current project?*

C: 'Big Baby' - it's a small hardback book, like Gary Panter's '*Elvis Zombies*', that should be *RAW One-Shot 5*. I started writing a letter to art and Francoise about it before I left Rome. It was the second version. Yet even now I'm starting to re-evaluate it, which is a healthy attitude. For instance the *El Borbah* serial '*Bone Voyage*' started as a terrible rip-off of that movie '*The Fly*', but nothing of that exists anymore in the story.

P: *That was the springboard for it.*

C: Yeah, the idea of transferring this fly-head onto a human body. But Susan said, '*No Charles, you can't do another story about someone's head being dismembered!*'

S: You fall into clichés. If something works for you, you could use it again and again.

C: I've tried to analyse what is the basis of some of my stories. One is the brain as opposed to the body.

P: *The mental versus the physical.*

C: Thank you! That's true. For instance, '*The Voice of Walking Flesh*' is about a man who wants his brain to function purely and clearly

C: For me they're comedy. I'll occasionally go '*Whooh!*' when there's a shock, but I've never been really scared by one of them. I find it funny to see what they use to scare people with, all these stereotypes.

P: *Did you read the EC horror comics in the '50s?*

C: No, I was born in '55 so I missed them. They were taboo when I was growing up; they were just a little too grisly. I'm only seeing them now, though I did have a few paperback reprints. They're wonderful - some of those images still crop up in my work. I think a lot of cartoonists read comics. The possibilities are great, but I see such disappointing stuff. But I'm always hopeful.

P: *You taught a course in comics?*

C: That was in the spring of '83 at Susan's college.

S: A lot of my painting students took his course.

C: The best work came out of people who didn't know much about comics, who didn't have preconceived ideas but were interested in working with narrative. I made it very clear at the start, '*No superheroes, no this, no*

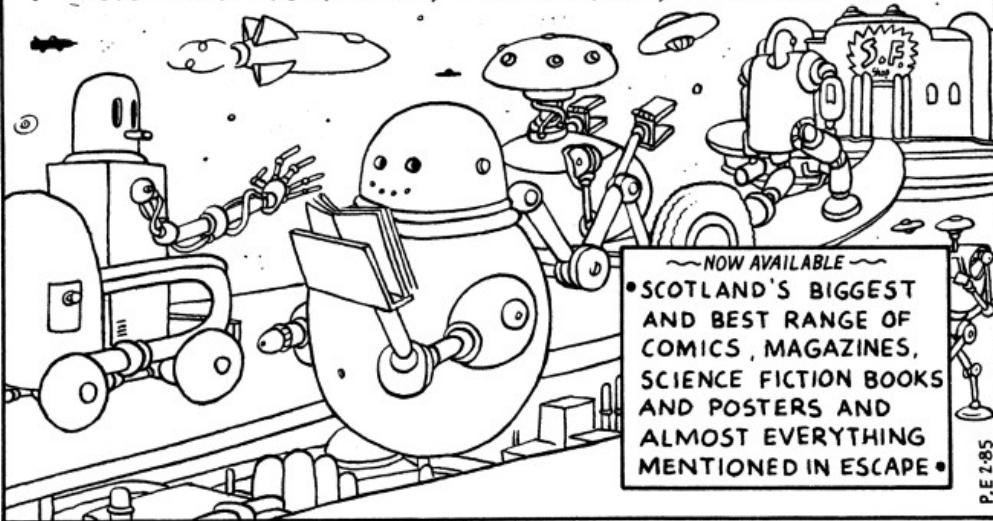


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that!" I was being careful not to promote the cliches and trying first of all to make the writing personal. I showed a lot of slides, magazines, artists not strictly in the usual context. And I had students coming up to me dumbfounded. 'I took this course because comics are "Peanuts" and "Beetle Bailey". That was what they wanted. I was kicking them in the arse, saying, 'In this class, you're not going to be allowed to feel safe with those attitudes!' Art students want to have formulas like mathematics - 'If I do this, I'll get that'. I felt like a cheerleader, continually shouting, 'It doesn't work that way!' Of course there were the dumb straight forward things that some people don't know right off, like not knowing which character is speaking first, or making them look too similar. Things I was bumping my head on when I started.

P: A friend of mine told me that when he visited the DC Offices in New York, he saw Steve Ditko wandering the corridors waiting for someone to give him his next job. Ditko is one of many great veteran comics artists, part of comics history. How do you feel about the way the American industry rewards 'successful' artists?

C: In a way many of them have had their day and everyone is expecting them to repeat that performance. Look at Wally Wood. His success was based round his EC comics, MAD, but before he died he did some pathetic pornographic stuff. The problem is they are working in a commercial medium and you got to pay the bills, you got to crank out so many pages a month. What's available in America? What is available? I feel really lucky to have some other outlets through which I get paid, because the market for black-and-white magazines is limited now in America.

P: Everything's becoming homogenized into the standard American comic book.

C: The Marvel comic is what sells - still. In fact it's more popular than ever! You could actually sell more copies of RAW if you changed it to that size, because people will buy it just to collect it. Comics have become like baseball cards - they're really for teenage boys. When I read those comics, Marvel were more preferred because they were more 'mature', 'superheroes with problems!' I remember really liking them, but what adult is really interested in the X-Men? Do you really care about Spider-Man's problems? Do you?! I did when I was ten, I thought, 'God, this is *soo* adult!' The problem is everyone grew up on superhero comics and now they want to be superhero cartoonists. There's nothing on the horizon



that's better than that.

S: For the artists it's not a problem of whether you can draw or not, it's the choice of the arena that you're putting your work into.

P: There is no vision!

S: A lot of people just pick up on a drawing style. I have students who say 'I want to draw like Frank Frazetta' and I have to say 'You're in the wrong place!'. I had one



student who finally left and went to Joe Kubert's school in New Jersey!

C: The end point is that in the back of his mind success was drawing like Joe Kubert and he could do it too!

S: Yes, but they've got to know it's just a job. They may get satisfaction from it but there's no creativity in doing it.

P: Isn't that a danger even for you? The comics industry is always hungry for new talent, new ideas to fill the pages?

C: Metal Hurlant said to me, 'We want five or six page complete stories'. If I wanted to be that successful, I know I could do more. But I'm not that ambitious and besides I work very slowly, about four days to do one page. If I really thought about it, if I got all my references, all the 1950's cars with white hubcaps and the buildings in New York with the fire escapes, I'd be really popular, real mainstream. But why bother? I would be like, 'We want Jack Kirby to do a few more explosions with Nordic gods flying in!'

P: So why don't you?

C: Because... I don't want to!

CHARLES BURNS CHECKLIST

(In English)

●RAW 3 (1981): 'And I Pressed My Hand' 1 page B&W strip + 'Dog Boy' 1 page colour strip.

●RAW 4 (1982): Cover B&W and Full Page colour illustration + 'The Voice Of Walking Flesh' 9 page B&W strip.

●RAW 5 (1983): 'Big Baby' 2 page B&W strip + 'Dog Boy' 4 panel colour strip.

●RAW 6 (1984): 'A Marriage Made In Hell' 10 page B&W strip.

●RAW 7 (1985): 'Dog Boy' 3 page B&W strip + 'The Passion of Saint Sluggo' centrepiece with Ever Meulen and art spiegelman.

●DOPE COMIX 5 (1984): Colour cover.

●HEAVY METAL 'El Borba' strips - (Jan. '83) 'Robot Love'; (Aug. '83) 'Dead Meat'; (March-June '84) 'Living In The Ice-Age'; (Jan.-June '85) 'Bone Voyage.'

●THE FACE 62 (June '85): 1 page B&W strip in aid of the miners.



Dirk The Gerbil

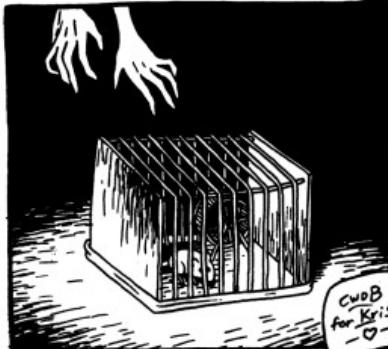
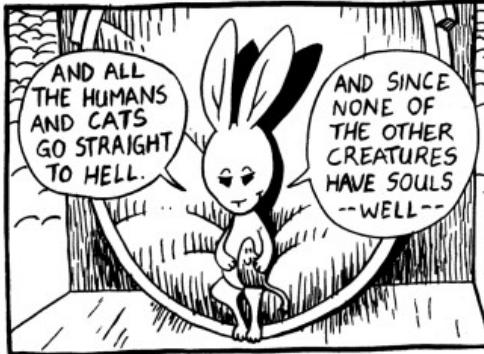
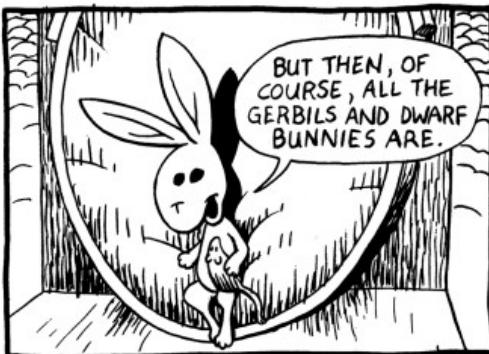
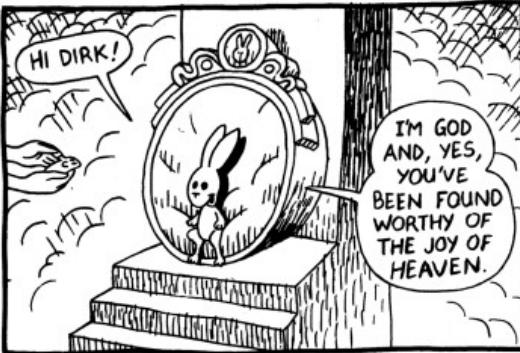
Part one:
life is fun



Dirk The Gerbil

MOM! MOM!
I ACCIDENTALLY DID
SOMETHING TO DIRK!!
MOM!!

Part two:
Dirk dies



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A: ▲

B: ▲



C: ▲



D: ▲



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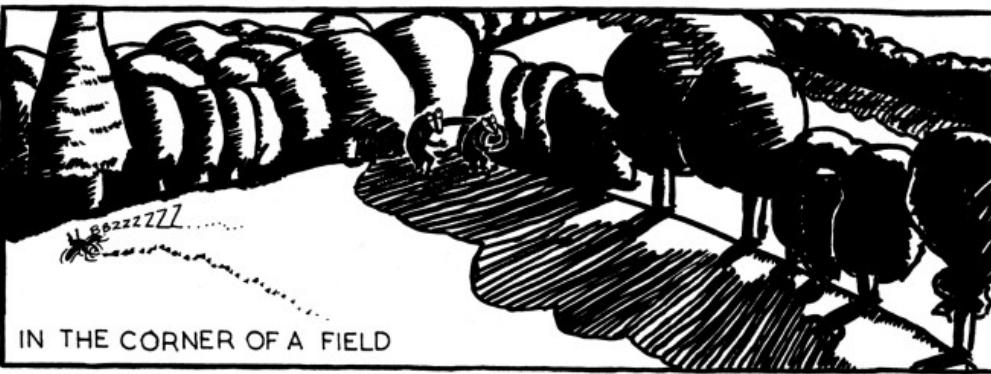
● **HOW TO ENTER:** First of all examine the five panels from Asterix books shown here. Below is a list of 5 characters that are illustrated in the panels, not counting Asterix and Obelix. There is also a list of the stories in which they appear. Simply match the characters shown in the panels to their respective names AND to the stories in which the panels appear. For instance, if you think that panel A shows Influenza and the book in which it appears is 'Asterix and The Golden Sickle', then write Panel A: Character H: Story M. Send your answers on a postcard please to: ASTERIX, ESCAPE Magazine, 156 Munster Road, London SW6 5RA to reach us no later than November 30th 1985. Please don't forget to read the rules on page 80 before entering. Good Luck!

CHARACTERS

CHARACTERS	STORIES
F: CURIUS ODUS	L: ASTERIX AND CLEOPATRA
G: ARTIFIS	M: ASTERIX AND THE GOLDEN SICKLE
H: INFLUENZA	N: ASTERIX IN SWITZERLAND
J: CASSIUS CERAMIX	P: ASTERIX AND THE BIG FIGHT
K: METALLURGIX	Q: ASTERIX AND CAESAR'S GIFT

Badger tales

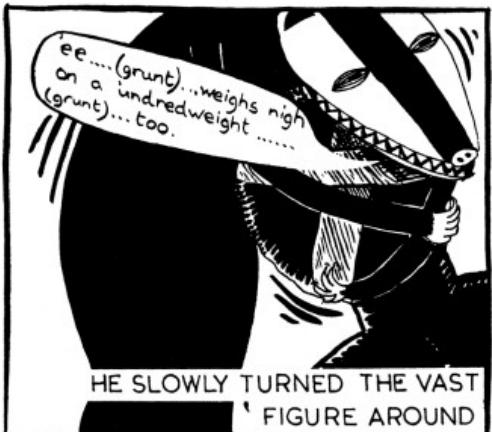
by Tim wimp Budden



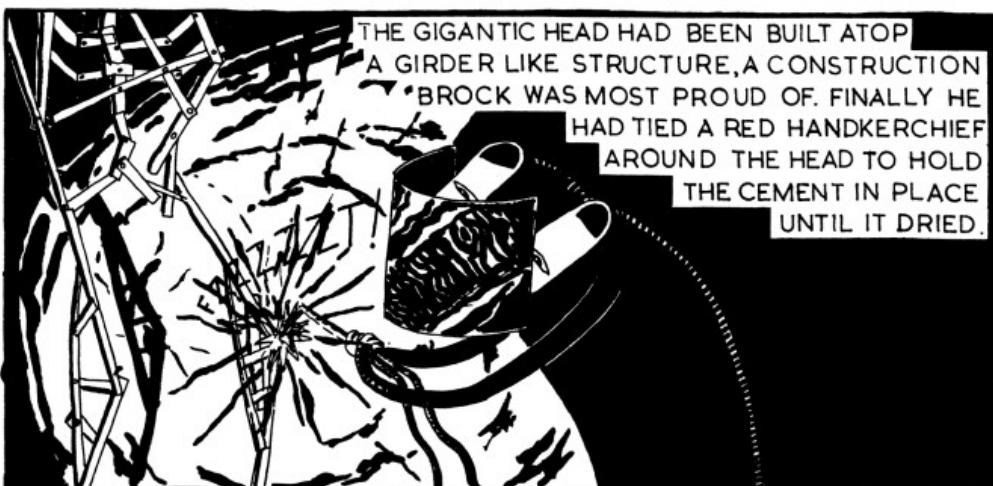
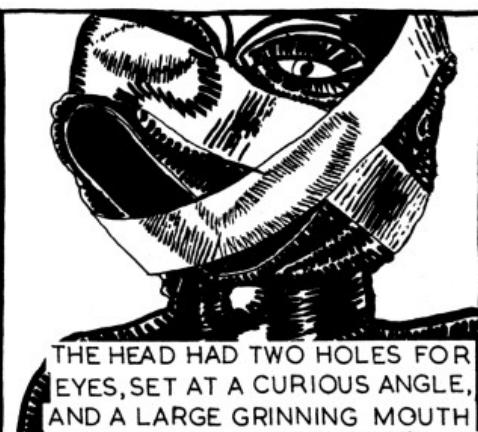
INSIDE BROCK GRINNED AS HE SPRUNG THE SURPRISE



THERE STOOD A MAN WORKED IN ROUGH CEMENT



HE SLOWLY TURNED THE VAST FIGURE AROUND



BUT WHERE TO PUT IT?



BUT THE CREATURE

HAD PUT ON SUCH A WEIGHT

I shall ave to fix'un by
the front entrance
(grunt) so.... 'e do

look as if 'e'd just
settled there.....
(grunt).... naturally!

AS IT GREW UNDER HIS
PAWS THAT IT SOON BECAME
CLEAR THAT THE TUMP WAS TOO FAR AWAY.

But of course 'e ain't finished yet
by a long chalk. I shall ave to batter
un over wi' summat sharp to make
look like they hairs, an' then mebbe
I'll give un two glass marbles for eyes

I rekkun 'e'll look a treat standin'
up there of an evenin'

LATER...



WITH NO MORE ART AT
HIS COMMAND THAN HAD THE EARLY
CAVE BADGERS, AND WITH NOTHING
BETTER THAN SIFTED GRAVEL TO
WORK IN, HE HAD YET MANAGED TO
CAPTURE THE VERY SPIRIT OF THAT
HAUNTING MAMMAL.

END.

A tale from GIMBLEY

• PHIL ELLIOTT •

THERE ARE TOO MANY
COMPLICATIONS. I SOME-
TIMES DREAM OF
EASIER SOLUTIONS.



WHEN I WAS YOUNGER I
SAW AN OLD MAN FALL AND
CUT HIS FOREHEAD.



THAT NIGHT I DREAMT.



SOME DAYS LATER I WAS
GIVEN A FINE SHIRT.



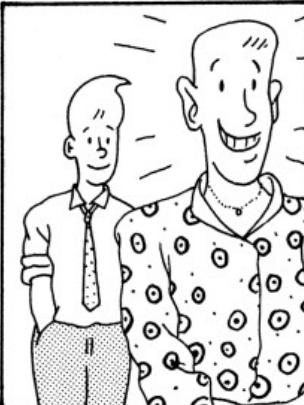
THAT EVENING,
GIMBLEY, HOW COULD
YOU TAKE MY FAVOURITE
SHIRT ?



I FELT SO GUILTY.



I TRIED TO MAKE AMENDS.



BUT WHEN I WOKE
NOTHING HAD CHANGED.



OTHER PEOPLE

© CHRIS LONG 1985



END

A STRANGE CASE

OF

Solar Perplexus

Patient - Captain Oblivion

One day, Abraham Rat is reading a book, when he finds the letters on the page mean nothing to him...



That night he cannot sleep



The next day he cannot properly wake..



In conversation he finds that he cannot remember the word "lawnmower"



Towards evening things get worse - his mirror reflects the word "face"



The next night no sleep.. he hears martian radio until 4 o'clock then silence...



In the morning Abe becomes strangely enchanted by the rain on the window.



Travelling seems to help, so Abraham buys a pass and spends long hours on the tube..



He develops a craving for tea, loses his power to see through glass and experiences a gnawing restlessness.



Abe's friends diagnose..

alienation from modern life
He pushed himself too far - he always was a weirdo



Abe asks to be taken to the seaside..



Now his diet has changed completely - grass, sea-cactus and Coca-Cola.



Mostly without comfort Abe finds relief walking by the shore.



In a bizarrely enhanced mental state Abraham invents a new calendar, and draws a map of a place in Peru he has never visited



You've got to RESIST Abe, before you become completely alien

(but I don't want to)



I want to ride with the changes.. see where they're taking me

In that case I'm not going to bother looking after you

How CAN YOU EXPECT us to?



By the evening, Abraham has renamed all the Cinemas in London and added the Common Cold to his ailments.



A team of scientists are sent to observe Abraham's behaviour



and his friends observe the behaviour of the scientists..



Walking by the Waves at Night, Abe has strange perceptions



He envisages massed crops being grown in the sand - and harvested at night while the tide is still out.



He sees the breakers on the shore as part of a great tidal prophet sensitive to the movements of all life..



Back in the pub things are warming up - Abe's Friend Rodney has started an argument with the scientists about the destiny of mankind - Computers, robots, where will it all end ? etc..



Then, down on the beach Abe is nearly killed by a bolt of lightning



Is later found by the sea surrounded by broken light-bulbs



He insists on staying outside - convinced that tonight will come the explanation -- for his mysterious and latterly dangerous illness.



Left with the incredible feeling that something is growing inside his head...

.. and waiting for an answer..



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Jeff Hawke

BY SYDNEY JORDAN

IF YOU
AREN'T OUT
OF THAT
SHIP IN ONE
MINUTE...

BE SENSIBLE.
YOU GOT TO STUPID
AND TRY TO VAPORISE
THE SHIP. HOW CAN YOU
PROVE YOU CAUGHT
CHALCEDON? TO GET
PROMOTION YOU
MUST TAKE ME
ALIVE!



ESCAPE: How did you make your selection for your Hip Parade?

BRIAN: Every six months or so I have a pile of comics which I have to put in order and that's a day's work. I've got several thousand DCs and the sort of things I'd never seen before. It's like it's filed alphabetically. So whenever I'm filling the new ones away in these cabinets, I tend to rediscover and leaf through things I haven't looked at in a long time.

E: Everyone must have their ten favourite comics - can you tell us a bit about yours?

B: I was reading the **JEFF HAWKE** strip in about '64. My neighbours were newspaper sellers and one of them was Eddie Sudd's friend Wally Patterson was writing a lot of the stories, and continued well into the '60s. Together they introduced the characters that made the strip so special, like 'Chalcedon', 'Tallid the Reasonable Fish', and 'Kolvork' who is probably my all time favorite comic character. I recently read through about 400 episodes of Hawke, a lot of which I hadn't seen before, and I think that's because he's such a good artist and funny, witty and crazed. If I had to pick one favourite story it would be 'The Changeling' or 'Prodigal Son'. The latter had a lovely opening sequence where customs officers, who incidentally are gigantic parrots, attempt to arrest the arch-villain Chalcedon.

The **STEEL CLAW** came in the first issue of **Vallant** on 6th Oct 1962, and continued for life of the comic late into the '70s. There were some good stories in the comic. 'Kelly's Eye'... 'Mytek the Mighty', 'Jack O Justice'

OWWW MY HEAD! ARMS AND LEGS HURT DUE TO THE BURNING OF THE CLOTHES. OH! WHERE AM I? OH! REMEMBER... NOW... CAR CRASH! BOY KILLED!

POLICE MUST HAVE PICKED ME UP!

GOT TO GET OUT OF HERE!

GET OUT!

IT'S

IT'S

BRIAN BOLLAND'S HIP PARADE

1

JEFF HAWKE:
By Sydney Jordan
The Express 1964

2

THE STEEL CLAW
Drawn by Jesus Blasco
The Vallant 1962

3

ALEX TOTH
Various Titles

4

CAROL DAY
By David Wright
The Daily Mirror 1965

5

AN UNPROVOKED ATTACK ON
A HILTON HOTEL
Drawn by Richard Corben
Written by Alan Strumka
Eerie No. 86 Sept 1977

6

D.R. & QUINCH GET
DRAUGHTED
Drawn by Alan Davis. Written by Alan Moore
2000 A.D.

7

LOVE AND ROCKETS
By the Brothers Hernandez
Fantagraphics

8

MY GREATEST ADVENTURE
Various Artists
DC Comics Feb 1955

9

MORI OUDER
Drawn by Alberto Breccia
Written by H. Oesterheld
Editions Serg et Génet

10

SCORCH SMITH 1935-36
By Noel Sickles
Nostalgia Press

Curious Classics: Töth cropped up on many, notable occasions in Warren comics, and one of his finest was the two-part story 'Brevvo For Adventure' in Warren's *The Rock* Nos. 3 & 4 June 1980. Töth is a minimalist. If you take 90% of comic artists and boil down the surface gloss and technique you end up with very little; do the same with Töth and you have the distilled essence of comic art.

I was reading **CAROL DAY** at the same time as Jeff Hawke, round about '65 or so. I had my mother on the other side clipping it out. David Wright's work in '64 and '65 was lovely. I've always cherished my fondness for what little I saw of this strip because now that David Wright is dead it pains me to think that so few people have heard of or seen this man's work.

E: Who is Carol Day?

B: She was a 'Woman's Own' type romantic heroine. The stories had a mysterious and mildly erotic flavor to them. I liked the elegant painterly style of her. One story I remember involved impressions of a child's face, slightly larger than life, pressed into wet sand on an island. Someone HAS to re-print some of this stuff!

4



There was a lot of good stuff in Warren comic art at the time. **AN UNPROVOKED ATTACK ON A HILTON HOTEL** was successful for its story and art and has always stuck in my mind. It was about all-out war between the Waldorf and the Hilton orbiting hotels. Roosevelt and Harry S. Truman are in it as directors of the Hilton, and Einstein is in one of the rooms making sculptures of cows. He's called upon to come up with a weapon to stop the war. His solution is to fire Hitler's Batmobile. Trick it down. It will knock your socks off.

D.R. & QUINCH HAVE to be in my top ten because they are the only comic stories I've ever read more than 5 times. Nothing has to be said about Alan and Alan. I understand from Alan Moore that the first story, 'D.R. & Quinch go straight' was heavily inspired by a couple of characters from **National Lampoon**, amherst college graduates who move to New York to sell their brand-new hawk. 'Get Drafted' was more Alan Moore. Pulper with his tendency to dress in women's clothes to confuse the enemy is excellent.

LOVE AND ROCKETS! What can I say! **E:** They won a Gold Key award in Lucca this year for Best Foreign Authors of 1984. **B:** It's interesting that they got it as writers. To begin with, I don't know if they ever did start out, but Gilbert seems to have snuck up, and I don't know which of the two prefer. I don't know when a bigger breath of fresh air has occurred in the American comic scene. As a rabid comic collector I have complete sets of many good comics such as the Atom, Green Lantern, Flash, Metal Men and so on. I'm only missing 4 issues of Showcase which is a valuable series to have. Expensive too. But comic art is set on a high pedestal, you know it's away and forgotten about. The title I'm most excited about at the moment, 'cos I'm still hunting for those elusive missing numbers is, **MY GREATEST ADVENTURE**.



I really can't vouch for the stories, I've always been more interested in the artwork in comics but these yarns do have a period charm. Titles like 'I Became the Beetle Beast' / 'I Was a Cop From Outer Space!' / 'I Was the Hunted Man-Beast of Mystery Mesa'... they're all good. The artwork though... that's one of my favourites. Ruben Berrizal was very prolific at the beginning. Toth popped up from time to time. Nick Cardy's work was very nice, and Jack Kirby was doing some of his best work in **Greatest Adventure**'s in the 50s. In No. 80 June 1963 they introduced 'The Doom Patrol' written by Arnold Drake and drawn by another unsung hero Bruno Premiani. I'm yet to meet another artist that I like as much as Bruno Premiani. After 'The Doom Patrol' were killed off, Heft comics went back to Animalin and produced books on how to draw animals.

I can't read French so I've never read a **MORT CINDER** story but Breccia's art is superb. He's another Argentinian, but he was born in Uruguay. His later **MORT CINDER** work is highly expressionistic with bold dashes of color and ink. I don't know much about Mort Cinder but his art is great - it's done in an antique shop and through some of the artifacts in the shop they travel back in time to Babylonia and such places. Ezra appears to be the star of the series. It's always his face on the cover of the books. In my view it's the best face in the whole of comics. Breccia also did some H. P. Lovecraft adaptations and grotesque collage effects. The pencils were good, but the collages were obscure and didn't quite seem to fit with Lovecraft. But it's pleasing to see an artist who although in his sixties is still

pushing the medium to its limits. One of the main schools of comic art is the Milt Caniff school, but Noel Sickles is the man who invented it with **SCORCH SMITH**. Sickles and Caniff were obviously inspired for Toth's style. I believe they both used the same kind of charcoal and the line comes later only where necessary. Caniff's 'Terry and the Pirates' is probably a slightly better read, but Sickles was the better artist and that tips the balance for me.



KIRBY'S 'I DOOMED THE WORLD' is a DC graphic novel?

E: I know so little I'll just agree to there is a good story to be sorted out. Alan Moore is writing it. A good spelling point there. He wants to draw Batman, hopefully as a supporting character. I like the idea of Batman being seen in the distance, or possibly through the crazed eyes of Joker. Turning Batman into a much stranger character. I must say I'm itching to see an artist who although in his sixties is still

As we leave BB with the itching powder ask yourself 'what would my Hip Parade be?' Your choice could include - a character, newspaper strip, comic, serial, book, writer, cartoonist, comics artist or even an animated cartoon! In fact anything you like in the world of comics and cartoons. List your ten current fave reads on a postcard and send it to us at ESCAPE.

All the nominations for the next issue will be tossed into a battered lez and the first five cards drawn will receive an **ESCAPE T-SHIRT** (see page 81). Don't forget to put your size M, L or XL. The **ESCAPE HIP PARADE** of twenty chart-toppers will appear in issue 8, so get scribbling.

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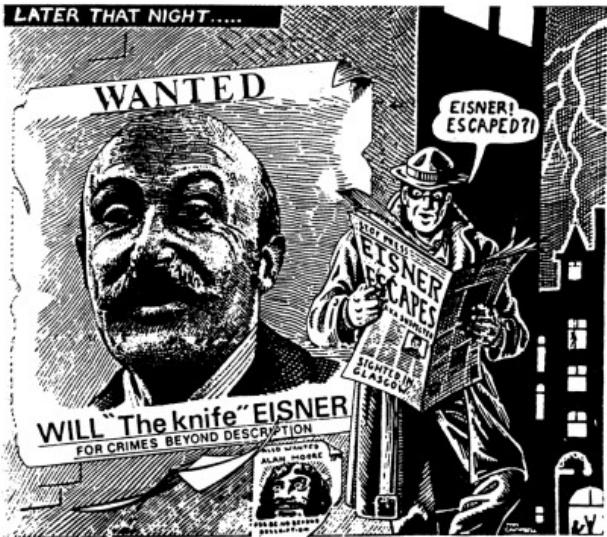
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COVER GIRL!

I'D ALWAYS WANTED
TO BE A MODEL



I DECIDED TO LEAVE SCHOOL



I TOLD MY FRIEND SHARON
ABOUT THE PLAN



DAD SAID I WAS DAFT



LATER



BUT IT WASN'T MUCH FUN



TEENAGE PROPAGANDA #1

© 1985 MOISES WITZ

I WAS ALLERGIC
TO DOGS AND GOT
FIXED FROM A
DOG FOOD
COMMERCIAL.



THE AGENCY WANT YOU TO DO
A PROMOTION FOR
HARRISON'S
COACH TOURS.

I MIGHT AS
WELL FACE IT, I'LL
NEVER MAKE THE
BIG TIME!

OH NO
MUM!
I CAN'T,
NOT NOW

CLICK

I'M NOT
SAYING I COULDN'T
BE A TOP MODEL
IF I TRIED.....

YOUR DAD
WAS RIGHT!

SHARON,
I'M GOING
BACK TO
SCHOOL

O WHAT
A SHAME!

END

EC

EC

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and Imports

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I'D TAKEN A
WRONG TURN
AT ALPHA!

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FAST FICTION FACTS

Here's a brood of noteworthy quill-drivers, just spotted burrowing through the surface of the piles of small press print with their newest stripzines. If you've had a stab at one, buy us a copy for international exposure, space permitting. These and countless others can be bought from Fast Fiction, Britain's central distribution service, now into its 5th year. Buy them from the Fast Fiction table at Central Hall, Westminster Comic Marts (12 noon, October 12th & December 7th, admission free) and at London's UK Comic Art Convention or by post from the Fast Fiction Sheet, available for an SAE from Escape.



▲ THE ALTERNATIVE HEADMASTER'S BULLETIN 6 gets high marks for its variety of strips. The stand-out is 'Year of the Depression' in which co-editor SMS makes an ironic comment on youth culture's sell-out, drawing with a strong control of black-and-white. Less successful are Chris Webster's Savage Pencil-style visual gag and David Hine's reffed EC nasty. But they're saved by an 'Alec' episode and an elegant two-colour cover also by SMS. - 28 A5 pages, 40p + post from 78 Oxford Avenue, Southampton SO2 0DN.

● A SHORT GUIDE TO THOSE CONSIDERING BARWORK So true How-To booklet by newcomer Nigel Parker on the perils of the public house. He draws one picture to a page in a nervous style, colouring them using car spray paints. - 16 A5 pages, 40p. KIDNAPPED BY MARTIANS is an allegory of DHSS interviews in which Moral Matthew faces a barrage of alien questions on board a spacecraft parked in Plaistow. - 24 A5 pages, 55p. Add postage and order from 34 Shearsmith House, Hindmarsh Close, London E1 8HT.

● REAL COCKTAIL ROMANCES If you've ever felt uncomfortable at a party, you'll sympathise with Mitchell Drydock when he gets an anchovy head caught in his throat. Martin Longley's art and writing are spiky and tense, like his unfortunate 'Loose, loose, trouble-free talkative' victim. A sharp comedy of manners with an absurd theatrical atmosphere. - 16 A4 pages, 30p including post from 12 Stretton Road, Shirley, Solihull, West Midlands.

THE WORLD BECAME GRIPPED IN DIRT FEVER, MAFIA BACKED CORPORATIONS LUCKILY HAD Factories ALREADY PRODUCING TONS OF DIRT...



GOVERNMENT SCIENTISTS CLAIMED THAT APART FROM BEING FULL OF GERMS, DIRT WAS RICH IN FIBRE, MINERALS, AND PROTEIN. THERE WAS NO EVIDENCE TO SUGGEST THAT DIRT GAVE YOU CANCER...



▲ SILICON FISH 1 collects nine artists from the Portobello Project's Comic Workshop, which for the last year has offered young artists aged 16 to 25 guidance with their strips and the chance to be printed in the free monthly, North Kensington News. It's early days for some but several show real promise, especially Dobri Nikolic's gangsters, Peter McGough's confident cartoony, Simon MacKie's London couple 'Flick and Jube' and Ben Rowdon's pitchblack humour. - 32 A5 pages, 60p including post from 49/51 Porchester Road, London W2. David Lloyd, artist on 'V for Vendetta', teaches the Workshop now. To join send them an SAE or ring Amalia on 01-221 4413.

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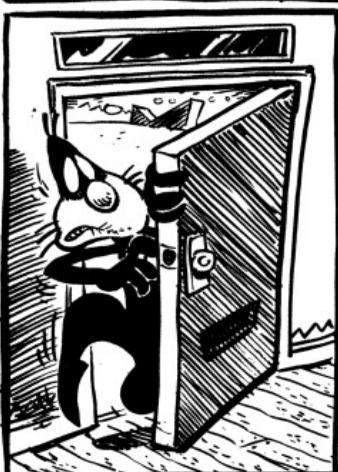
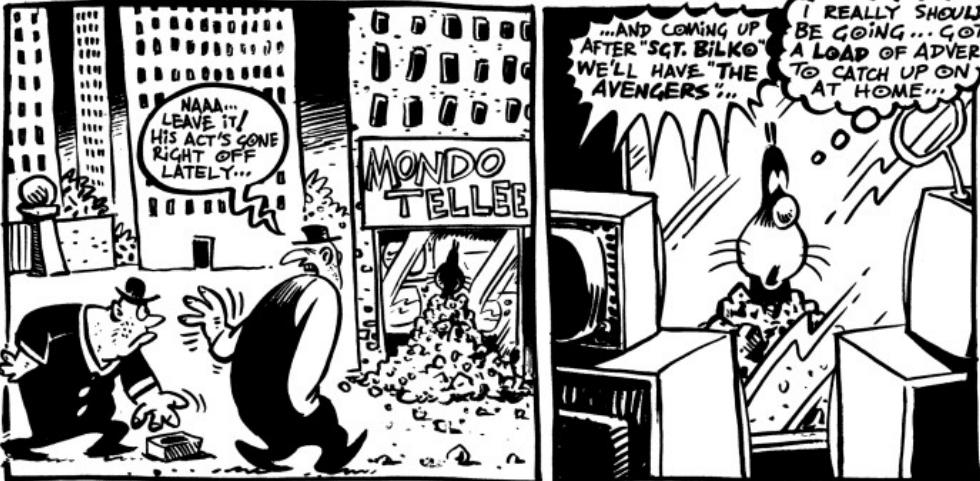
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CALCULUS CAT

HUNT EMERSON = POKKETZ





OH YES! ? AND WHAT TIME
D'YOU CALL THIS? IF YOU THINK
YOU CAN JUST SETTLE DOWN
FOR A LITTLE VIEWING BEFORE
YOU CRAWL INTO YOUR BASKET,
YOU'VE GOT ANOTHER THINK
COMING!

WHERE D'YOU THINK
YOU'VE BEEN, EH? DON'T
TELL ME - I CAN SEE
THOSE RED RIMMED
EYES, MR. CALCULUS
CAT! WELL, YOU CAN
JUST SIT RIGHT DOWN
AND WATCH THESE
STALE ADVERTS I'VE
BEEN SAVING ALL
DAY!...

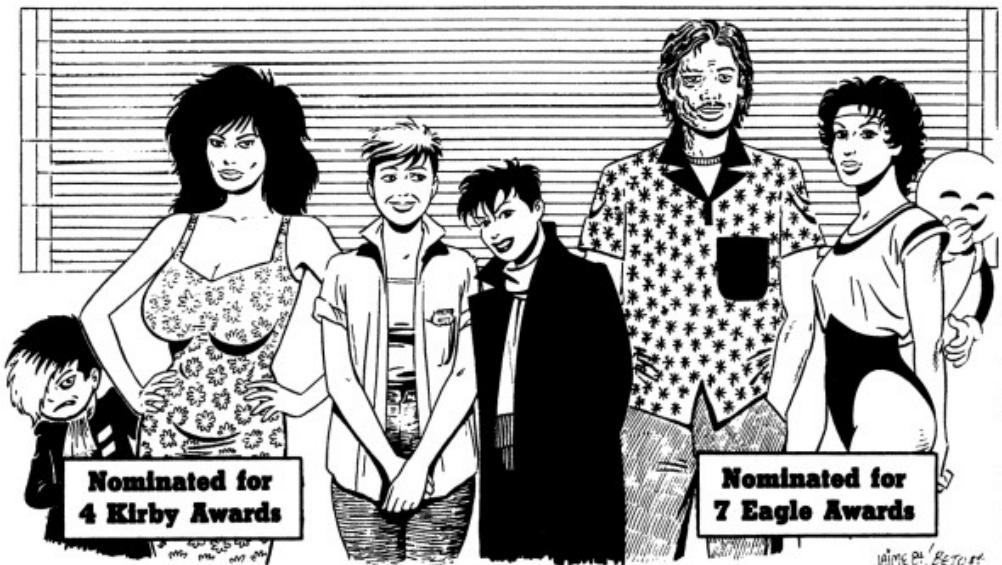
COME BACK HERE!
HOW DARE YOU!!

VERY WELL...
YOU'LL GET THEM
WITH YOUR
BREAKFAST TV!

THERE COMES A TIME...
...YOU REALIZE THAT
YOUR RELATIONSHIP'S IN
THE DOLDRUMS....

...BECALMED
IN HOARSE
PLATITUDES...

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"Compromise is the only element missing from Gilbert and Jaime Hernandez's *Love and Rockets*. Thank God.", said *Heavy Metal*. The *Comics Buyer's Guide* called it "the best comic of 1984." Gilbert Hernandez's ongoing serial "Heartbreak Soup" has been called the first true graphic novel. It, together with Jaime Hernandez's "Mechanics," "Locas Tambien," and "Rocky and Fumble," consistently conspire to produce a small, furry creature to break your heart.

*LOVE
AND
ROCKETS*

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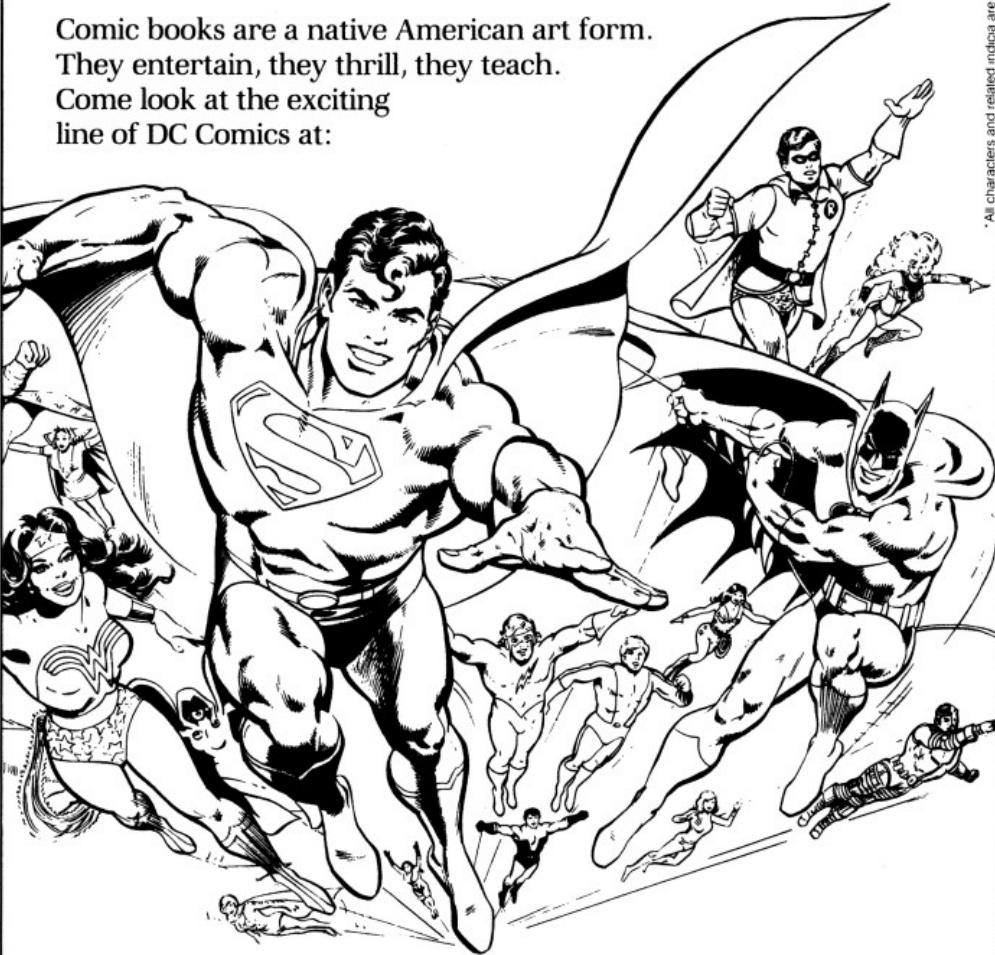


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LOUISVILLE, AND TULSA...
MEANWHILE AT THE NEARBY AIRPORT

Characters like **Cody Starbuck**, **Dominic Fortune** and **The Scorpion** and Graphic Novels like **The Stars My Destination**, **Empire** and **The Swords of Heaven**, **The Flowers of Hell** all testify to Howard Chaykin's desire to create a more literate kind of comic strip and in **American Flagg!** from First Comics he has managed to distill his love of 'period' contemporary illustration, sex, SF dystopias, money, television, sleaze, snappy patter and women in high heels into a personal Future Vision which echoes much of his earlier work but with resonances and complexities beyond any of them.

American Flagg! is set in Chicago in 2031, thirty five years after the collapse of civilisation as we know it; a local and limited nuclear war which destroys Asia and the Middle East is followed by the collapse of the Bank system and diseases which wipe out two thirds of the world's population. The USA is reduced to Third World status and the government, known as The Plex, has moved to Mars and governs the country through 24 hour television. The only rising countries are the Pan African League and the Brazilian Union of Americas, analogues for our present day USA and USSR. Chaykin's said, 'I feel as if **Americanism** has been taken from me, I'm being denied it, it has been co-opted by the Right and I feel it's my responsibility to get it back for myself.'

Our titular hero, Reuben Flagg, is a former television star who is drafted by the Plex to serve Earthside in the Plexus Rangers police-type force, in a mall in the suburbs of Chicago which resembles Beirut, with sectarian gangs battling out ideologies on the streets. It's a complex scenario where the settings and the hardware are as much '**characters**' as the people in the strip (I'd love to see the vid-show 'Bob Violence' explored more fully) with a style like 'Chinatown' out of 'Blade Runner'. So let's talk about style. Alfred Bester's titanic trio of seminal science fiction: 'The Stars My Destination', 'The Demolished Man' and 'Golem 100' - were exercises which, among other things, dealt with the idea of Big Business, Advertising, Marketing and TV saturation getting ever more intrusive, to the point where the perception of the gap between Life and Sitcom, Product and Consumer, threatens to vanish completely.

STEVE CANYON Magazine 8.

I've waited a long while for this one. Time plays funny tricks with fragments of a newspaper strip. When you find an isolated example from a running daily story - particularly one of those interludes with characters just talking or doing something ordinary - you could fill in a scenario and rewrite in your mind the whole history and importance of that comic strip. Maybe you get so deep you dream at night of actual non-existent artwork, all in the artist's real style. At any rate, you write the thing so damn good that when years later a complete reprint appears, you're disappointed by what's actually there - the jewel is set in a tea chest. The incident is greater than the whole. Often I'd pick up an orphaned Sunday page of say 'Juliet Jones' or a day of 'Rip Kirby' and imagine them to be droplets in the great rippling life-puddle, germs of greater things, instead of those predictable humour relief interludes before the usual build up to a climax of tedious story-plot.

Around 1975 I bought about 20 pages of 'Steve Canyon' in a heap of old 1949 Muesli-edge colour supplements - rainbow firework displays that reprints cannot duplicate. These were the absolute peak of Caniff's oeuvre - the sequence where Steve meets Summer Olsen (he marries her in '70), fictional retaliations of actual beleaguered China of 1949. Later I discovered the comedy of Happy Easter's Hooligans' cavalry charge in a Spanish reprint, but that didn't disturb the brilliance of this sequence. This is because Caniff's strips are rare instances where such tales of disappointment do not apply. They keep their promises. So I come to it sentimentally here in the Kitchen Sink edition, for the first time in its entirety. Mebbe the lesson is, you got to grab these things first time round if you can, no good waitin' for the reprint, life's too short. Bless you Mister Sink - and anybody out there doesn't agree this is one of the top comic strip sequences of all time must be a stunned mullet. (Eddie Campbell)

HOT! HOT! HOT! HOT! HOT!

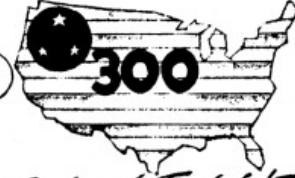


NEX 1 SOFAK 150 GENFROG 200 POLY-
LINDMODE ALL HOLO

T.R.C.

TWO
WAY
PLAY

JOIN
TODAY!!



Back on the Track for '76

YOUR AMERICAN PLEXEXPRESS CARD IS WELCOME AT

JERRY
RIGG...
CUSTOM
FIREARMS
CONCOURSE
3

Love
Caran
Adult
Center
CONCOURSE
2

PLEXUS
RANGER
STATION
MAIN
CONCOURSE

GOGANG
45:00

Depression Modern

Chaykin has liberated this '**Media Overload**' concept with high sophistication and striking plausibility - not to mention humour. The pages of **American Flagg!** are dense with typefaces, ads and graphics, totally integrated into the layouts of the strip. It's a pleasure to read a strip as well designed as it is drawn and much of the credit must go to letterer, Ken Bruzenak, for coming up with the designs for logos, ads and effects for Chaykin to play with, letting him develop some wild layouts (though toned down somewhat after the first few issues) which have one gawking. It's a real partnership. The continual sexism is the one flaw in this perfect scenario. There is no reason for the majority of women in the strip to continually appear stocking, suspended, corseted and cripplingly high-heeled in the

most implausible of situations (even in the midst of a blizzard), particularly when it conflicts with the otherwise painstakingly 3-D characterisation. In the same vein, some of the recreational sex leaves little to the imagination, and while Chaykin's sense of humour prevents things from going over the top, I can join the dots as well as the next person.

Even so, the way that the stories are spread out over continuing issues allows for all sorts of interesting interplay with recurring themes and running jokes - and a cat that talks! To quote the maestro, 'I'm interested in doing a comic that's about something, rather than about 28 pages!' (Trevs Phoenix)

Both **American Flagg!** and **Steve Canyon** are available from good specialist shops.



E · S · C · A · P · E

TITO AND EVE CONTINUE THEIR SEARCH FOR DOC CHAOS

A BATTLE OF WITS THROUGH ALL ETERNITY



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BRAND NEW B.D.

ITALY

The YELLOW KID Awards are announced at the Lucca Comics Convention and are chosen by an international jury of professionals. Here are the main winners:



ITALIAN AUTHOR:

SERGIO STAINIO for his satirical 'Bobo' in *Linus*.

FOREIGN AUTHOR:

THE HERNANDEZ BROTHERS for *Love And Rockets* (USA)



ITALIAN ARTIST:

ANNA BRANDOLI for her medieval 'Rebecca' in *Orient Express*.



FOREIGN ARTIST:

FRANCOIS BOURGEON for 'Passagers des Vents' in *Circus* (France).

A LIFE OF CARTOONING:

LEE FALK, creator of *The Phantom* and *Mandrake the Magician*. (USA)

Hard Times?

ITALY

FRIZZER, the new baby sister of **Frigidaire**, is a glossy 68-page monthly subtitled '*Everything That Good Taste Discourages In a Family Magazine*'. Artist/poet Andrea Pazienza is the driving force behind it, dedicating the first issue to 'all the guys who were 20 in 1977 and are now 18'. The Valvoline artists Mattioli and Carpenteri appear, but with the usual brew of lurid photo-features only the personal stamp of Pazienza's loopy cartoons and day-glo illos distinguishes this from **Frigidaire** so far. 3000 lira + post from Primo Carnera srl, via Lorenzo Valla 31, 00152 Rome. It's not the best of times to be launching a fumetti magazine. The 100% Italian adventure monthly **Orient Express** folded this March after 30 issues due to poor sales. **Frigidaire** and **After Alter** are stable but not growing, the latter holding on thanks to the success of **Linus** and **Corto Maltese** ▶ magazines, while **Comic Art** has dropped to 13,000 copies, losing 1,000 readers a month. Rinaldo Traini, editor of **Comic Art** and organiser of the Italian comics convention at Lucca, thinks that TV and video are major factors behind this decline. He feels the electronic media give a more intense message and people find it difficult to follow a continual serial in a monthly magazine. Five or six years ago there was a real boom in fumetti magazines, but now he believes we're in a crisis period. Hard times? We must see. (Giorgio Palamidesi)



FRANCE

The trend in BD magazine sales is downward here too, with several titles folding - **Rigolo**, **Ice Crim's** and **Zoulou** have all disappeared - and others have changed to more luxurious and expensive formats. Even so, two new magazines have just been launched. **Vecu** (or 'Lived') comes from the Glenat publishing house and assures us that 'History is also Adventure'. Glenat know that history is also big money, it's the boom genre in French comics, ever since Glenat's success with Francois Bourgeon's series, 'The Passengers of the Wind'. **Vecu**'s strips continue this formula with historical serials. Some are excellent - 'Arno' written by Herge's collaborator Jacques Martin and drawn in a crisp 'clear line' by Andre Juillard, and 'The Towers of Bois-Maury' by Belgium's Hermann, just released in English by Titan Books. But several others creak like a bad BBC costumed drama, and are not even saved by the inevitable soft pornography. **Vecu**'s 100 colour pages will be popular despite their rather stuffy atmosphere. 20 FF + post from Glenat, BP 177, 38019 Grenoble.

Corto is the new 'magazine of Nomads' from Casterman, publishers of the Tintin books and the novelistic BD monthly **A Sylvere** (or 'Continued'). **Corto** is named after Hugo Pratt's popular sailor of fortune, Corto Maltese. Pratt sends his hero off on a new voyage to Samarkand and writes a new serial illustrated by Manara about the American Indians' encounters with the Puritans. Light relief is provided by humourist Regis Franc and the remaining two-thirds are made up with reports and features on exotic people and places. This magazine for 'a man of the world' is a strange blend of colour supplement travelogues and BD high adventure. At 28 francs a copy it's France's most overproduced BD magazine, and its most unconventional. Send off to 66 rue Bonaparte, 75006 Paris. (Paolo Gravettini).

FRANCE

The ALFREDS are awarded at the Angouleme Salon, attended this year by President Mitterrand and televised across the country. They include:



GRAND PRIX:

JACQUES TARDI, whose work regularly appears in **A Sylvere** and has been translated in **RAW**.



ALBUM OF THE YEAR:

SCHUITEN AND PEETERS' 'La Fievre d'Urbicande', sequel to their serial translated recently in **Heavy Metal**.

YOUNG AUTHOR:

BARU for 'Quetteque Blues', his album serialised in **Pilote**.



Also, for the first time, The National Grand Prix for the Plastic Arts, has gone to a BD author. The Ministry of Culture honoured MOEBIUS with this year's award.

ALEX AND ALI



THEY DO! THAT AN' 'FEMALE'. WHAT ABOUT THAT BLOKE FROM LONDON SAID HE'D GOT YOU A JOB? HENRY! C'MERE.

OH, HMM! HE WAS A PHOTOGRAPHER. HE WANTED ME TO POSE IN THE NUDE, IF YOU PLEASE!



HAH HAH! REALLY?

YEAH, TOLD HIM WHAT HE COULD DO WITH IT!

WHAT WAS THE MONEY LIKE?

I DIDN'T STOP TO FIND OUT. I DIDN'T KNOW WHAT IT MIGHT LEAD TO!



I WOULDN'T MIND LETTIN' SOMEONE PHOTOGRAPH ME ARSE FOR A FEW QUID.

THERE WAS MORE TO IT THAN THAT! I WAS SO DESPERATE FOR WORK, YOU SEE. I RECKON IT'S COS I LOOK SO DOCILE.



I'LL SEE IF THERE'S ANY VACANCIES AT THE OFFICE TOMORROW. THEY USUALLY WANT EXPERIENCED STAFF, THOUGH.

THAT'S THE TROUBLE, THANKS, ANYWAY.



COR, IT'S TEATIME ALREADY. YOU CAN COME DOWN TO OUR PLACE IF YOU LIKE, ROSIE.

YEAH, THAT'D BE NICE. I'M GOING ON A CAMPING TRIP TO THE COAST MONDAY, YOU FREE?

SURE! GREAT IDEA!



WE CAN USE THAT OLD TENT I FOUND IN THE SHED. THE WEATHER FORECAST SAYS IT SHOULD STAY FINE. WHAT ABOUT YOU, ALI? COMING?

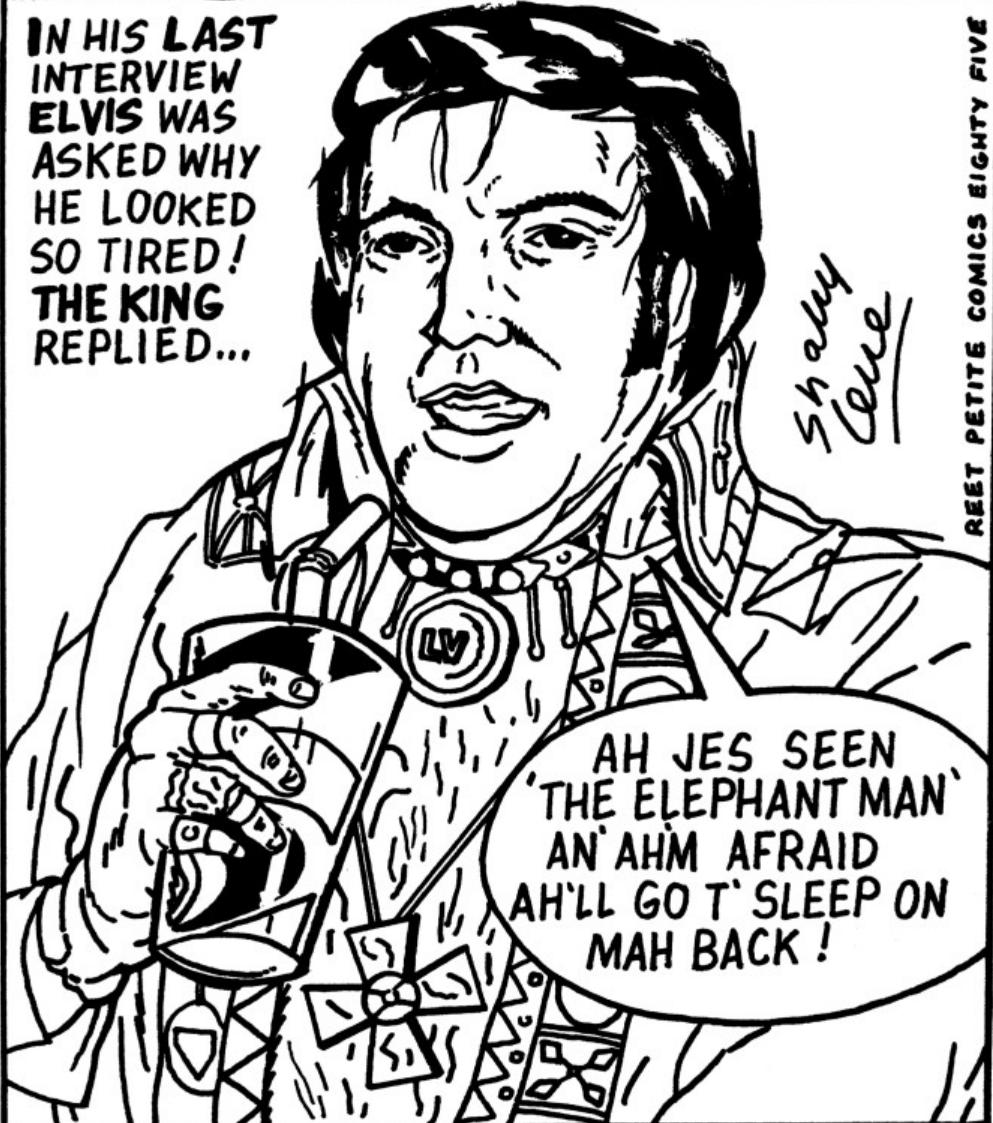
WELL ER—THANKS, BUT I DO HAVE TO WORK MONDAYS...



KING OF ROCK'N'ROLL!

IN HIS LAST
INTERVIEW
ELVIS WAS
ASKED WHY
HE LOOKED
SO TIRED!
THE KING
REPLIED...

Shaky
Cue



AH JES SEEN
THE ELEPHANT MAN
AN' AHM AFRAID
AH'L GO T'SLEEP ON
MAH BACK!

TWO DAYS LATER THE KING WAS FOUND ON HIS
BACK AT GRACELAND MEMPHIS - DEAD !!

The small press comics scene in America is rapidly growing but largely self-contained. Its audience is primarily cartoonists, so in one sense the scene the artists have created for themselves is a cartoonists' support network. Small press comics have existed in America as far back as the mid-1930s, when many so-called 'Tijuana Bibles' or eight page 'fuck comics' were clandestinely published. These, however, cannot be considered true progenitors of today's scene; they weren't concerned with individual expression or experimental comic forms.

The earliest roots are more properly traced back to the humour fanzines of the late 50s and early 60s. Excited by the satire magazines of the time - MAD, HUMBUG, CRACKED and others - aspiring young cartoonists started publishing little fanzines of their own and selling them through small ads in the backs of the larger satire magazines. Some people consider the first small press comic to be FOOL, created in 1958 by the Crumb brothers, Charles and Robert, when they were only 15 and 16. Their 20-page satire fanzine lasted three issues and has been reprinted as a collector's facsimile set. Robert Crumb, Jay Lynch, Skip Williamson and art spiegelman were among these young self-publishing cartoonists who became friends and nearly a decade later were active forces in the underground comix movement kicked off by Crumb's ZAP COMIX 1. Underground comix were as revolutionary as the times they grew out of. For their five most active years (1968-1973), they brought small press comics to the surface. They weren't just being sold or traded among cartoonists anymore. The '60s counterculture with its emphasis on individuality and openness had become a receptive audience. Head shops (drug paraphernalia stores) across the country provided an intact means of national distribution. Full-sized glossy-covered comix were being printed with initial runs of 20,000 copies, selling out and turning a profit! Small publishers rushed in to print the comics of neophyte cartoonists, spawned by the excitement of undergrounds.



'MORTY THE DOG'
BY STEVE WILLIS

By the mid-70s the counterculture had largely dissipated, taking the comix' primary audience with it. Left behind were dozens of inspired but unpublished cartoonists and a handful of publishers, all wary of printing comics by anyone but proven artists. So cartoonists George Erling, Doug Bryson, Bob Vojtik, Brad Foster, Steve Willis and many others turned to self-publishing their work in less expensive smaller formats. They became known to each other through Clay Geerdes' newsletter Comix World and acquired the collective title of 'newave cartoonists'. Newave cartoonists sold their small comics to collectors and traded them amongst themselves through the only means

THE KENNEDY REPORT

Jay Kennedy is the Cartoon Editor on Esquire Magazine and compiled the informative *Underground And Newave Comix Price Guide*, which he is currently updating. In this instalment he explains the history and development of small press comics in America. If you would like your strip/reviewed please send two copies (one will be forwarded to London) to: 779 Union Street, Brooklyn, NY 11215.



left - the mail. But the carry-over audience of underground comix readers wasn't loyal enough to weather the change in distribution and began to fade out. Ordering by mail added time and extra expense to get a comic you couldn't even see first. By 1980 the outside audience for small press comics had all but vanished.

In the wake of this, participation by the approximately 300 remaining cartoonists grew tighter. Personal correspondences developed out of their ordering each other's comics through the post. Financial return was not the goal; they were publishing to get feedback from cartoonists. The feedback, seemingly by tacit agreement, was enthusiastic or noncommittal. Cartoonists doing abstract work that resembled comics in form only, didn't knock others doing portraits of bare-breasted women, and those cartoonists didn't knock the ones trying to do socially perceptive stories. They felt they were united by the urge to do self-expressive small press comics and should support each other.

Today there are about 500 cartoonists involved in the small press, about half of which have joined in the past two years alone. The biggest influx has been of 'fan artists' from mainstream superhero comics fandom. Matt Feazell is to fan artists, what Robert Crumb was to underground artists. By example and direct correspondence, Feazell has encouraged a younger generation, unfamiliar with undergrounds and raised on superhero comics, to join the small press. He owes it all to Cynicalman. Cynicalman was the turning point for Feazell from the technical proficiency he is capable of, to the stick-figured drawing that convinced so many that you don't have to be able to draw to have fun making comics. Fan artists are creating something of a schism in the small press. Some newavers (a term still in use but

not generally liked) encourage fan artists and defend their fantasy adventure comics as legitimate self-expression. Others chide them as unimaginative imitators of commercial comics.

What will come of this new mix of artists? Will they go on in a state of amiable coexistence, have a falling-out, or will one group convert the other? What is clear is that the increased numbers of small press cartoonists are again drawing greater attention from people outside the small press scene.

THE COMPLETE FOOL facsimile set: \$18.00 from Bijou Publishing Enterprises Inc., 3506 Merchandise Mart Station, Chicago, IL 60654.

COMIX WORLD, now retitled **COMIX WAVE**: \$10.00 for 12 issues from Clay Geerdes, PO Box 7081, Berkeley, CA 94707. Ask about his extensive line of comics.

CYNICALMAN KING-SIZE ANNUAL 1:

\$1.00 + post for 32 1/4" x 5 1/2" pages from Matt Feazell, Box 5803, Raleigh, NC 27650. Two other magazines that cover the US small press are: **FAN SCENE**: 75 cents + post from Kevin Collier, FTO Publications, 18129 136th Ave, Apt. B, Nunica, MI 49448. And

SMALL PRESS COMICS FANOLA: 35 cents + post from John Eades, Red Ink Press, 9429 Silverthorn Drive, Lake Park, FL 33403.



Meal-time

RIAN HUGHES © 85

NOVEMBER 20th 6968
... WHERE IS EVERYONE?

NOT A SAUSAGE, GUFFY - WE'VE
NOT SEEN ANYONE IN AGES

PERHAPS THEY'VE ALL
GONE TO LUNCH



HAH! IN THAT CASE DIANA'S PROBABLY BEHIND THIS

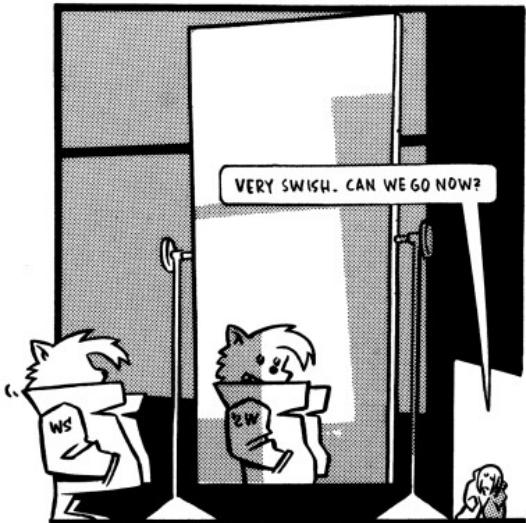
OOOFF!



DIANA'S ORGANISING THE CHOW -
THERE'S A MEGAMART BACK NEAR
THE THEATRE

SHE'LL BE OKAY ON HER OWN, YOU RECKON?

VERY SWISH. CAN WE GO NOW?



IT'S WHOEVER SHE MAY MEET I'M WORRIED ABOUT

I ASKED HER TO GET SOME SALAD -
CHEESE AND TOMATO - AND
MAYONNAISE TO GO WITH IT

BOMBS AWAY, SKIPPER!

THAT FUZZBALL NEEDS HELP

THE
OYSTER BOX



HEY, UH GUYS...

ER - CAN I HELP YOU, SIR?



SORRY ABOUT THE
WINDOW, MISS.
WE THOUGHT NO-ONE
ELSE WAS AROUND

NAT'S OUTFITTERS, SPECIALISTS IN
LADIES AND GENTS QUALITY LEISUREWEAR
AND HEADGEAR SINCE... SINCE... WELL, I
ARRIVED LAST FRIDAY

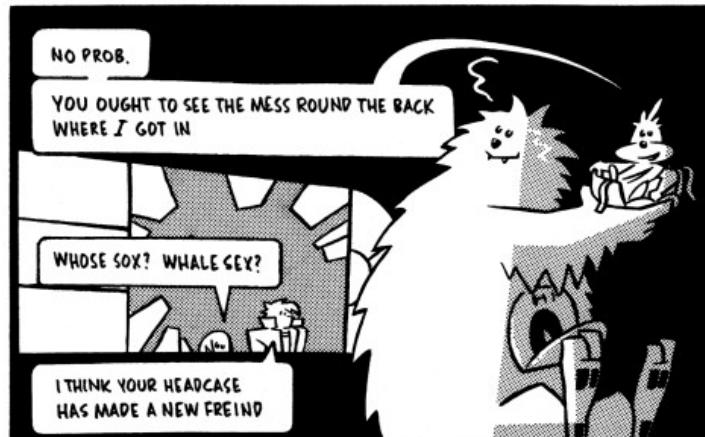
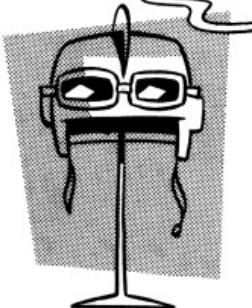


NO PROB.

YOU OUGHT TO SEE THE MESS ROUND THE BACK
WHERE I GOT IN

WHOSE SOX? WHALE GEX?

I THINK YOUR HEADCASE
HAS MADE A NEW FRIEND



YES - SCOURGE OF
EVILDOERS,
HERO OF MILLIONS



IT'S...



IT'S...



UH...



WHO'S YOUR
NEW ACQUAINTANCE?

WHAT?

WHO'S YOUR PAL?

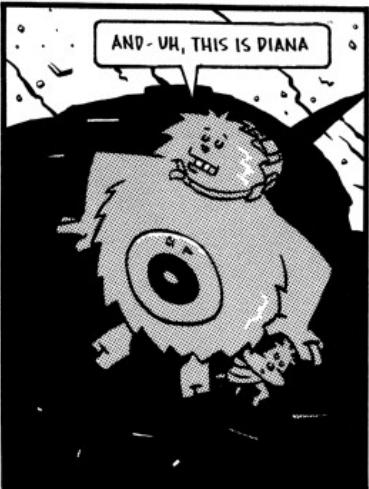


'NAT', SHE SAID. NAT - THIS IS GUFF
AND KNOX. I

NEED HELP



AND - UH, THIS IS DIANA

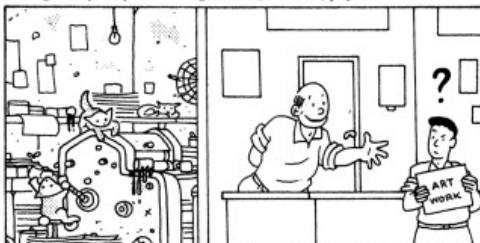


CRUNCH

COULD'NT YOU FIND ANY MAYONNAISE?

Final End

This guide to producing your own magazine concludes with advice on dealing with your printer - negotiation, artwork, payment.



When you've finally got a quote you're satisfied with, arrange to meet the printer. Don't just turn up. While you're waiting, look around the print room; hopefully it's well-organised and tidy. Note if he is exceptionally busy, as it may result in a rushed job. This stage of negotiation is critical and should be played for all it's worth. Be business-like. Once you've shown him the artwork and explained what you want done, ask him again how long it will take and check that there are no extra costs not mentioned in the quote before going any further. The negotiation stage is a difficult one. You are probably over-eager to let him accept the job and he's in a position to say almost anything to get it. Don't ask questions that only require a simple 'Yes' or 'No' answer and don't fall for the line, '*I don't know how much extra it will cost until I do it*'; he should know better and so should you! Pay attention to his answers - is he being evasive? If so, keep asking quietly and persistently until you find out. Is he relaxed and friendly? Is he interested in what you're giving him to do? Ask to see any similar work he's done before. If you have any doubts at all, don't part with the artwork but tell him you'll hold off for the moment.

The printer will expect your artwork to be 'camera-ready'. That means it is ready to be photographed for the plates and no extra work is required. Your artwork should be the same size that it's to be printed at. Unlike with photocopying, you don't have to white out the edges of paper so that no shadows show. The printer will usually get rid of any shadows or unwanted marks on the negatives. But don't leave unnecessary extra work for the printer, as you risk being charged for it! Phil Elliott advises, '*When you're producing artwork for a printer, make sure you've explained everything as clearly as possible, e.g. the size of the printed image, where the trim marks are, what to leave on the artwork and what to remove, where the image is meant to bleed off the edge. If anything is slightly ambiguous, the printer will use his own rule of thumb and that could mean it won't turn out as you intended.*' As well as explaining your instructions, write them all in red on a tracing paper overlay as well. Leave nothing to chance or common sense!

Lastly, don't part with any money up front. This shows that the printer doesn't trust you and that means he's used to having customers who don't pay up. If that happens to him often, there's probably a good reason for it. Pay only when you collect the job and have checked that it's consistent. Pick out a zine from the bottom of the pile, not the one offered to you, even if it means opening a parcel. Take a good look and if you're not happy, say so and if necessary ask for a discount. If you do get a lousy job, make sure people know about it. Some printers have a real contempt for small press zines and just want some easy money with no one to argue back.

This has been an attempt to be realistic about something a lot of zine publishers find tricky. There are innumerable enthusiastic printers around who are not out to rip you off, and who, if they make a mistake, are quite prepared to put it right. Good luck - I'm sure you'll find one. We'd like to hear about any particularly good zine printers to compile a recommended list for the small press. Here are some sent in by readers - let us know of others!

EmJay Repographics, 17 Longbank Avenue, Rise Park, Nottingham NG5 5BU (0602 751753);

Vincent Press, Unit 1A Lansil Industrial Estate, Caton Road, Lancaster (0524 - 382636);

Youthkick, 12 Cotteridge Road, Kings Norton, Birmingham B30 3AZ (021-458 66277).

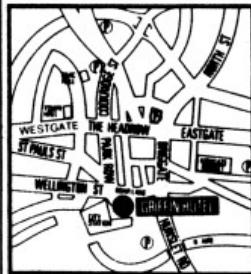


LEEDS COMIC MART

AT THE GRIFFIN HOTEL, BOAR LANE, LEEDS

ON SATURDAY, OCTOBER 26th, 1985

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YOU'LL FIND BRITAIN'S TOP DEALERS AT THE NEW LEEDS COMIC MART, SELLING THOUSANDS OF COMIC BOOKS — BACK ISSUES, NEW IMPORTS, MARVEL, D.C., ETC. — FILM MAGAZINES, POSTERS, ART PORTFOLIOS, FANZINES AND ALL KINDS OF SCIENCE FICTION/FANTASY MATERIAL!

NEXT MART

NOVEMBER 30th, 1985

THE COMIC MART IS HELD ON THE GROUND FLOOR OF THE GRIFFIN HOTEL WHICH IS FOUND RIGHT IN THE CENTRE OF LEEDS, NEXT TO THE MAINLINE CITY RAILWAY STATION AND CLOSE TO CAR PARKS AND BUS STATIONS.

DEALERS:

SEND AN S.A.E. FOR INFORMATION TO:—
GOLDEN ORBIT,
34 NEWHORTH HALL DRIVE,
YORK YO3 0AQ.

OPENS AT NOON

The Last Eskimo

LIVES ALONE OUT IN THE FROZEN WASTES- ALONG WITH A POLAR DINOSAUR.



HE IS VERY NEARLY THE LAST REMAINING ESKIMO; AND HE LIVES OFF ANCIENT SLABS OF MEAT, FROZEN BY HIS ANCESTORS LONG AGO.

CRUNCH!!



HE ISN'T TOO SATISFIED WITH HIS PRESENT CONDITIONS... AT HOME...

Can't get warm!



HE'S ALSO BESET WITH REQUESTS FROM WHITEMEN WISHING TO MAKE TAPES OF HIS MUSIC...

Superstitious fools!



This place isn't what it used to be!

I can't stay here alone forever...



ONE DAY HE WAS OUT HUNTING WALRUS...



...WHEN THE GHOST OF HIS DEAD UNCLE APPEARED.

Hi, unca Abe!

That's nice.
Sing me a song, kid.

THE LAST ESKIMO DID SO.



I have to deliver
a warning,
Nephew.

Awarning?
Is it about
the Dinosaur?

DON'T TREAD TOO CLOSE
TO THE MOON!

All right then!

THE ESKIMO
RETURNED HOME.

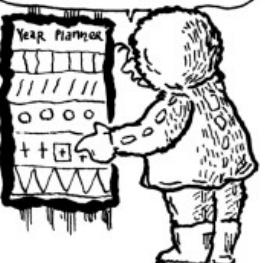


DAYS LATER, THE LAST ESKIMO HAD
NOT BEEN OUTSIDE HIS IGLOO FOR
QUITE SOME TIME.

-Not since Monday!

In eight weeks, the
Polar Month will be gone,
and the Moon will stop
roaming around!

AND ROAMING HE WAS! THE ESKIMO
WAS HOPEFUL TO AVOID MEETING HIM,
AND THUS HEED HIS UNCLE'S WORDS.

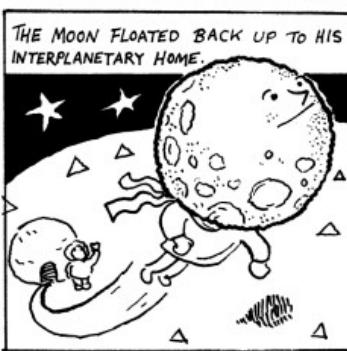
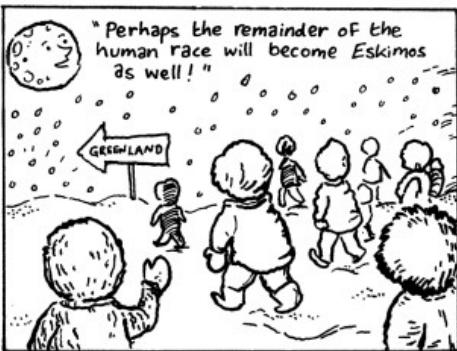
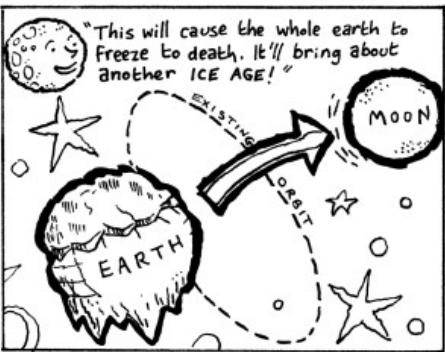


THE ROARING OF THE ICE DINOSAUR KEPT HIM AWAKE.

RHOAWRRR!!

ONE TUESDAY LUNCHTIME, THE ROAMING
MOON PAID A VISIT TO THE ESKIMO.





I want you to catch
the Ice Dinosaur!
Mount him up, preserve
him in ice.

WHAT? You've
got to be
joking!

What about
our children's
children? They'll
never see it!

...But it scares
me!

ACCORDING TO ESKIMO
CONVENTION, HE DARED NOT
DISOBEDI AN ANCESTOR'S WISH.
HE PACKED UP A SLED...

AND SET FORTH.

MUSH!

AT LENGTH HE CAME TO
THE DINOSAUR'S LAIR, AND
SET DOWN.

HE SANG A SWEET SONG TO
LURE OUT THE BEAST.

HE'D HAD ENOUGH OF
HOME - AND COULDN'T
BEAR THE THOUGHT
OF THE REST OF THE
WORLD MOVING IN
NEXT DOOR.

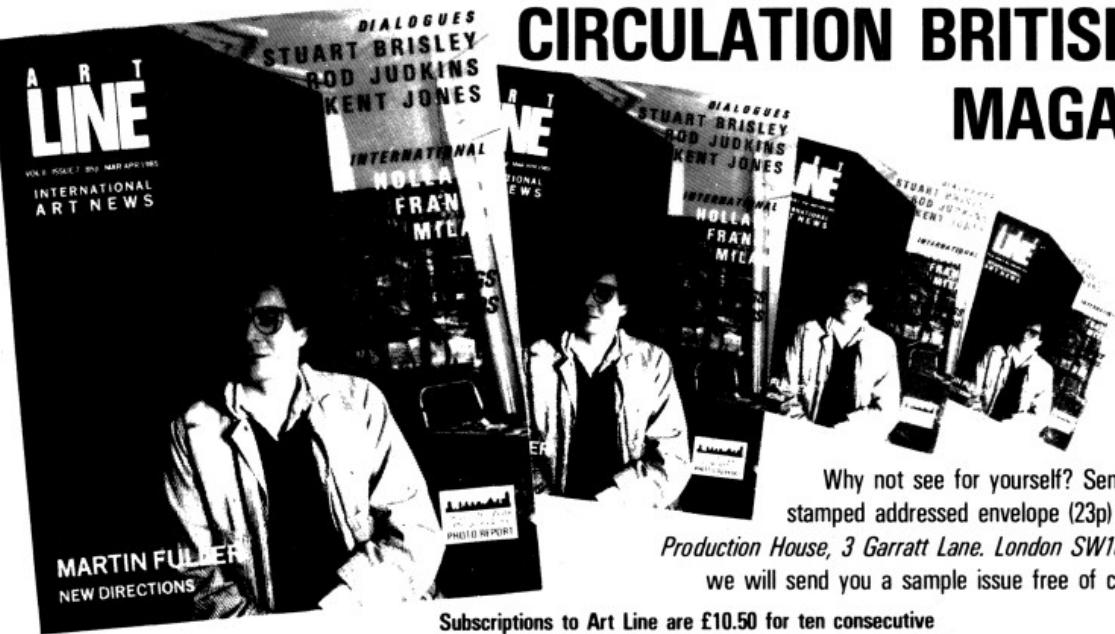
AND SO HE RODE TOO
CLOSE TO THE MOON,



AND THUS THEY WERE DISCOVERED MANY THOUSANDS OF
YEARS LATER; THE PAIR OF THEM, PRESERVED IN A BLOCK OF
ICE.



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esca polo gy

OK, SKP's - there's so much correspondence coming in now, there's no room for replies. But one reader's comment may be answered by another's. Every letter printed here wins a ginchy ESCAPE cartooning pencil!

WIDE-RANGING

Until now the only Eddie Campbell I'd heard of was the Eddie Campbell Blues Band — not the same Eddie I presume! 'Alec' is just as good as everyone says and reminds me strongly of Joe Kubert's 'Sgt Rock'. What I like about **ESCAPE** is your totally unprejudiced attitude towards comic art. You have things like Savage Pencil (who is brilliant) and 'Tintin' in the same issue. I was pleased to see the interview with the creator of 'The Bash Street Kids', as I grew up on them and knew at an early age that they were special. You advertise all kinds of comics — cartoon versions of Shakespeare and foreign comics too — so wide-ranging! I'd like to see in **ESCAPE**: the Editors (or anyone else) recommending their favourite comics; a section for readers to advertise for comics; and an interview with the creators of 'Beau Peep'!

STELLA HENDER, BRISTOL

LESS MISERABLES

Many comics and magazines are thought brilliant just for the fact that they say and print outrageous views and opinions. It's

easy to shock people, to produce something unacceptable to most people. The skill is in producing something respected and enjoyed by all that is at the same time unique and special. This is what I would like to see **ESCAPE** do and it is on the verge of doing it, but at the same time you could go the other way (the easy way) and be controversial. Also to be up to date you don't have to show the problems of the world to reflect it, not everything is a problem and with all the miserable and bitter people that seem to be appearing in some story-strips, many leave the reader depressed rather than with a smile.

MALCOLM WHITTALL, SHREWSBURY

WEIGHT-WATCHER

ESCAPE 6 is the best yet. Eddie Campbell was the outstanding contributor closely followed by Hunt Emerson. Maybe I'm getting used to his stuff, but I also like Rian Hughes' contribution - oh, and keep hold of Phil Laskey. His work has the all-important ring of truth about it. Phil Elliott, Shaky Kane, Ed Pinenst and Savage Pencil did nothing for me - but that in a bizarre way is a good thing. I'd like to meet someone who enjoys all the strips. Several are too lightweight, but I'm sure a lot of this is due to space restrictions inherent in a magazine like **ESCAPE**. An alternative would be to reduce the number of strips but increase their length.

DAVID ROACH, CARDIFF

POINTERS

As I've only just started to read your mag, the information sections are really useful and although I often don't know who you're talking about, they're giving good pointers as to what to look out for and the strips are also invaluable 'cos after reading about someone it's good to see their actual work. Love the size of the magazine, just a pity it's not thicker!! Also like the wide variety of styles in the strips - don't like them all but only to be expected. It's good to see the different approaches and it would certainly detract from the magazine if they were all similar.

NIGEL OAKES, KENSINGTON

TIME AND TIME AGAIN

I prefer to read strips rather than read about them. On the whole the magazine is definitely re-readable. Not what I would say about most magazines I see!

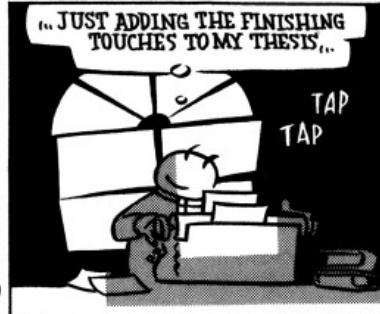
GRAHAM COMFORT, LONDON

DRAMATIC CONTRAST

Not to belittle the contents, but the best thing about **ESCAPE** 6 was the Andy Dog cover. Objectively it's not really all that unique being something of a conglomeration of graffiti art, action painting and the French Bazooka school, but that doesn't lessen its impact. The interior was a little uniform in tone and would have benefited from more dramatic strips by way of a contrast. As it was, those that did deviate from the norm were those ▷



...JUST ADDING THE FINISHING
TOUCHES TO MY THESIS...



...A TWO-HUNDRED-WORD
PIECE ON THE ROLE OF
SEX IN THE DEVELOPMENT
OF CLASSICAL SCULPTURE



H-9

UH... WE DID ASK FOR SOMETHING
IN THE REGION OF 100,000
WORDS FOR THIS BOOK, SIR



WELL, AFTER EXTENSIVE
STUDY AND RESEARCH, I CAME
TO THE CONCLUSION IT WASN'T
SIZE THAT MATTERED



77

esca pology

►that stood out the most: Savage Pencil's faintly nauseating 'Freakmeal Comix', Ed Pinset's four fables and the latest of Eddie Campbell's contributions. I can't really fault any of the remainder, but the preponderance of light humorous strips certainly lessened their individual appeal. The text features were a more successful combination. There was the excellent Steve Bell interview. Alan Moore's engrossing account of his trip to New York and the very informative 'Spaghetti Fumetti': they balanced each other perfectly. The more substantial book reviews were welcome, though I think that Oscar Zarate misinterpreted Raymond Briggs' intentions in 'The Tin Pot General' commenting on the puerile motivations of those involved. I think it was Borges who compared the war to 'two old bald men fighting over a comb', and Briggs presumably holds the same viewpoint.

The letters page was very tame and unexciting. I know that you can only indirectly influence what people write to you, but this needed more controversy, vivacity anything!

A bit of a mixed issue then. In terms of individual contributions it's probably your strongest to date, but mix them all together and you inexplicably end up with a strawberry blancmange rather than a vindaloo curry!

PETER CAMPBELL, CAITHNESS

AFTER EFFECTS

One thing I've felt reading a lot of the strips in **ESCAPE** is that at times, after reading them, there's nothing to be felt, there's a lack of substance, like eating something and the taste doesn't linger in your mouth afterwards. If I read something I really like, I'll go over it again straight away, or look over it and pick out bits I like. I think part of the problem is the actual length of the strips, some are too short. I know you want to make changes from the norm, but it must make some sort of impact to be effective. A reader must obviously get some sort of feeling or emotion, not only during reading, but also after. The strips don't leave any impression on me, they're just read and then on to the next piece. I wonder if you've had any similar reactions to the strips? Maybe I'd be happier if your contributors had the opportunity to use more pages.

PAUL BROWN, BRISTOL

FUTURE DIRECTION

For me **ESCAPE**'s main fault lies in its lack of direction. One of your original aims for the mag was to pull together creators who aren't doing the same old thing. I think you've succeeded completely in doing this, but subsequently the question has to be asked, 'Yes, then what?' I don't have any answers. As far as I'm concerned you have created something very special in an extremely short time, and the enormous amount of effort you pour into **ESCAPE** is obvious; the fact that you encourage outside opinions and advice is all the more reason why I think it's essential that a lot of people give you

feedback on this. It'd be a tragedy if the magazine became unconsciously a trite, immutable empty sound, after all these foundations have been laid, because of any miscalculations on your behalf or the stubborn antipathy of disillusioned readers. Here's to evolution.

NEIL CANHAM, ROCHESTER

FAMILIARITY BREEDS CONTENT

I first picked up No. 6 at the ICA bookshop, where I was attracted to it because of the Steve Bell interview. One of my friends is very keen on 'If...' and I thought he'd find it interesting. Well, he did, but by the time he got hold of it I was hooked. It has opened up a completely new interest for me as I never read or bought comics of any sort before. One of the thoughts that struck me after reading three issues was that the strips improve over a period of time as I get used to them. I remember reading a 'Gimbley' in **NME** and not liking it very much, but having seen more of it, it's growing on me and I'm sure this will be the case with many of the other strips. Glenn Dakin won me over immediately though, I think 'Temptation' is great. I look forward to future **ESCAPE**s and indeed other magazines (now that I know they exist!) with enthusiasm. A convert!

LINDA CUTHERBERTSON, PECKHAM.

We can't print every letter we get sent, but we do read them all carefully. So what's your view on **ESCAPE**? Let's hear from you! Write to: **ESCAPOLOGY, ESCAPE PUBLISHING, 156 MUNSTER ROAD, LONDON SW6 5RA, UK.**



TEMPTATION

By
Glenn Dakin

Every day
that batty old
hermit who lives
out in this wilderness
refuses my bargain
offers for his soul -
but today
I won't be denied.

Hey where's the hermit?

He's away today



and who are you charmers?

an advertising executive

a computer salesman



any luck today?

Not a soul in sight



ESCAPE ARTISTS



▲ **TIM BUDDEN** is a set-designer for the Welsh National Opera and a completely unknown sculptor. He's a member of a sect that believes the Earth's future relies on badger farming. He co-produces Cardiff's **The Wimp** with Mike Hemmings.

● **JOHN BAGNALL** and his Liverpool cohorts produce **Trashcan** and their summer special **Goof-Out**. He can be found buried in his comic-infested home grooving to The Mel-O-Tones or reading **Little Lulu**.

● **EDDIE CAMPBELL** now admits to being the other half of the Charlie Trumper combination appearing weekly in **Sounds**. He says, 'This is the age of job-sharing'.



▲ **CHESTER BROWN** was born in 1960 in Montreal and lived in the area till '79 when he found, much to his amazement, that he'd managed to grow up without learning French. He now lives in the English-speaking city of Toronto, where he publishes **Yummy Fur**. 'My eyes are brown and my nicknames are *Bunny* and *Chuckles*'.

● **GLENN DAKIN** is developing a lively expressive type of drawing which leaves him plenty of time to go for a beer. His idea

is to bring comics and life closer together. He's just brought to an end his forthcoming **Temptation** collection.

● **PHIL ELLIOTT** 'Few people can appreciate the events behind a "Gimbley" tale, but perhaps some will empathise with the result. Until I begin the third Doc Chaos book I'm creating "Gimbley" shorts, "Rodney" in **Sounds**, "The Suttons" in **Maidstone Borough News**, occasional music, Coq au Scrumpy and dreaming of tales yet to see the light of day.'

● **HUNT EMERSON** has applied the finishing paw-prints to a collection of 'Firkin the Cat' strips written by Tym Manley. Hunt's listening to '60s Soul and longs for his own jukebox. Write to us if you can help.



▲ **JULIE HOLLINGS** aka **Jewelz** is addicted to romance comics and as she points out, 'I'm like my name - bright, flashy and dead expensive!'

● **ORIAN (i-Do the Yellow Pages) HUGHES** has painted **Midweek** covers and designed an OMD tour programme. 'One idea for a "funny animal" strip is that humans have done away with themselves, leaving the cuter characters. How would they spend a day in the leftovers?' Coo!

● **SHAKY KANE** never went to Art College - they wouldn't even let him listen at the door. He's published in the Tokyo zine **Shukay** and draws real big.

● **PHIL LASKEY** When the muse hasn't settled, Phil enjoys tinkering with his Honda motorbike and composing four-track synthesised music. 'Alex and All have assumed a life of their own in my mind without my permission.'

● **CHRIS LONG**'s 'Trogga' has turned up in **Frigidaire** and he regularly draws for **NME**. Favourite artists include JD King and Jim Nutt, and as part of Battle of the Eyes he's designing The Subhumans' new disc 'Incorrect Thoughts'.

● **MOY McCORMICK** met Bob Moulder at College in Belfast. Later she became a teacher, but she's now concentrating on her

writing. Her short stories appear in **Spare Rib**, two anthologies and a collection titled 'The Water's Edge and other stories'. ● **CAREL MOISEIWITSCH** has moved to Vancouver. 'The West Coast of Canada is very temperate, although people always imagine it's like the rest of Canada, yards deep in snow and constantly permafrosted. Not forgetting the many mountains and loggers that pose all over the landscape, looking cheerful and resolute in their jolly red costumes.' Her ambition is to have no bags under her eyes.

● **BOB MOULDER**'s tour de force was 'The French Revolution For Beginners', written by Martin McCrory and published by Writers and Readers. He's a keen Watford supporter and a Durer buff.

● **PHILIP PAGE** edits the Ramsgate stripzone **FIF**. 'Larry' has also appeared in Philadelphia's **Real Fun**. Philip's learning the art of printing on his own Gestetner press.

● **TREVOR PHOENIX** has always wanted to be known as 'Illya' after his boyhood Russian heroes, Mr Kuryakin and Mr Chashnik. Bachelor-girl Charmaine has knitted him a green Riddler jumper and his favourite drink is Coca Cola. Thex!

● **ED PINSENT**, nicknamed 'The Quiet Man' is acquiescent, sagacious and always tolerant of others' opinions. He plays 12-string at local church halls and revivalist meetings. Ed says, 'All I ask from my readers is one hour's devotion.'

● **POKKETTZ** has just had his first drawing in **Punch** and his wife has had their second child, James Alexander. 'Calculus Cat is hammered on the anvil of reality.'



▲ **OSCAR ZARATE** was born in Buenos Aires, where he was taught by Hugo Pratt and Alberto Breccia. Now living in London, he's illustrated 'Freud for Beginners' and Oval Projects' Cartoon **Othello**. He's working with Carlos Sampayo on new strips for Italy's **Alter Alter** and Spain's **Europa Viva** and with Richard Appignanesi on an adaptation of 'Doctor Faustus'. Oscar's portrait is by Morgan Zarate, aged 10.

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1) Competition Entries should be on POSTCARDS or on the back of an envelope, (except where otherwise stated), addressed to Escape Magazine, 156 Munster Road, London SW6 5RA. Each entry must carry the name and address of the sender and the name of the competition. If you are sending a number of entries for different competitions, they can be sent in one envelope marked clearly on the outside mixed entries, providing each postcard is clearly marked with the name of the competition for which it is an entry. No competitor may win more than one prize in any one competition.

2) The competitions are open only to readers residing in Great Britain and Northern Ireland, unless otherwise stated.

3) Employees, contributors and artists (and their relatives) of and to **ESCAPE** Publishing, the competition sponsors, and their associated companies, are not eligible to enter.

4) All entries are scrutinised and, in the event of a tie, all correct entries will be put into a hat, sack, box or tombola drum and the winning entries drawn out.

5) All entries automatically become the copyright of **ESCAPE** Magazine.

6) No responsibility can be taken for entries lost, delayed or damaged in the post. Proof of posting cannot be accepted as proof of delivery.

7) Illegible entries will be disallowed.

8) In all matters the decision of the Editors is final and no correspondence can be entered into.

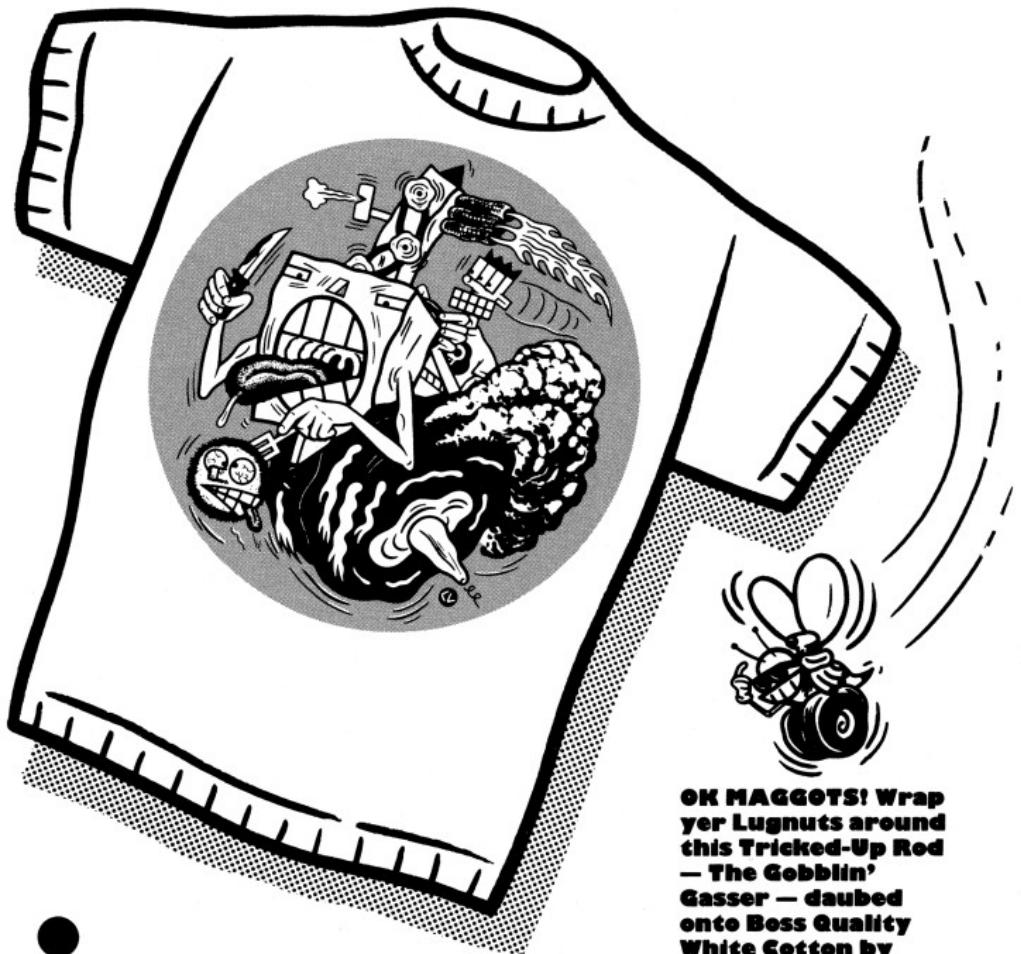
9) All prizes are competed for in the form in which they are publicised and the winners are expected to accept them in that form. Under no circumstances can cash be given as an alternative, unless this is actually specified at the time of publication. By entering the competitions competitors will be deemed to have accepted and agreed to abide by these rules.

Please note that prizewinners of all competitions are notified by post. Results of competitions will be published in **ESCAPE** Magazine. Otherwise entrants can obtain results direct from the Editors by writing stating which comp. you'd like to know about.

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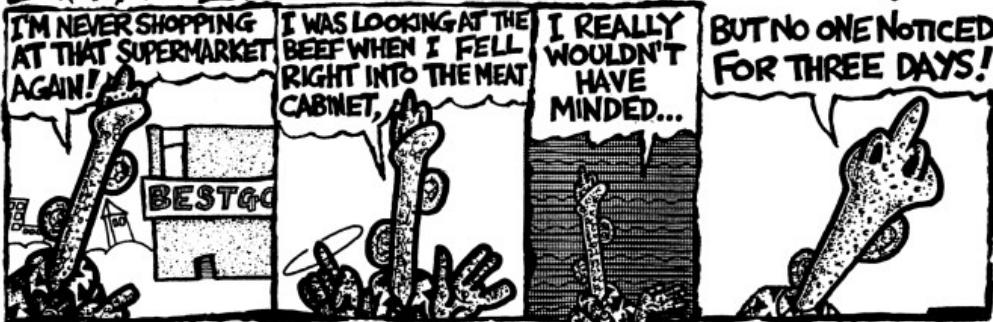
ALEC

by Eddie Campbell



LARRY THE LEPER

© Philip Page



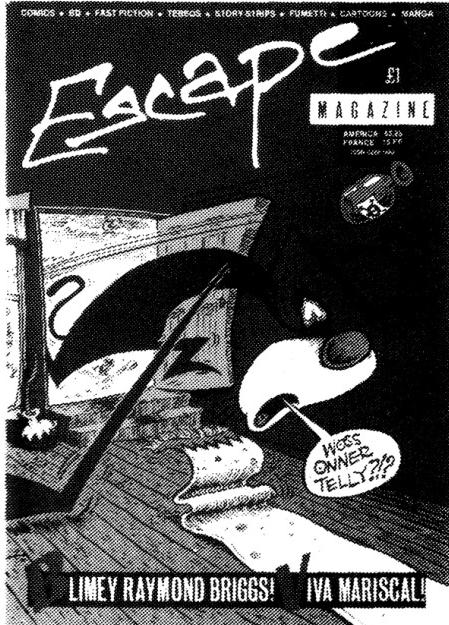
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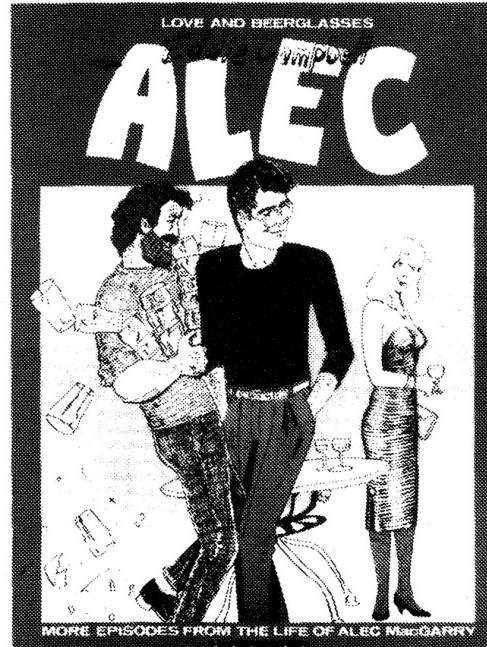


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AND THE RETURN OF NORM!!
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